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THE LIFE AND DEATH
OF
KING JOHN

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THE WORKS
OF
SHAKESPEARE

THE LIFE AND DEATH OF KING JOHN

EDITED BY

IVOR B. JOHN

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THE LIFE AND DEATH OF KING JOHN

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DRAMATIS PERSONÆ *

KING JOHN.

PRINCE HENRY, *son to the king.*

ARTHUR, *Duke of Bretagne, nephew to the king.*

THE EARL OF PEMBROKE.

THE EARL OF ESSEX.

THE EARL OF SALISBURY.

THE LORD BIGOT.

HUBERT DE BURGH.

ROBERT FAULCONBRIDGE, *son to Sir Robert Faulconbridge.*

PHILIP *the Bastard, his half-brother.*

JAMES GURNEY, *servant to Lady Faulconbridge.*

PETER *of Pomfret, a prophet.*

PHILIP, *king of France.*

LEWIS, *the Dauphin.*

LYMOGES, *Duke of Austria.*

CARDINAL PANDULPH, *the Pope's legate.*

MELUN, *a French lord.*

CHATILLON, *ambassador from France to King John.*

QUEEN ELINOR, *mother to King John.*

CONSTANCE, *mother to Arthur.*

BLANCH *of Spain, niece to King John.*

LADY FAULCONBRIDGE.

Lords, Citizens of Angiers, Sheriff, Heralds, Officers, Soldiers, Messengers, and other Attendants.

SCENE: Partly in England, and partly in France.

* The list of *dramatis personæ* does not appear in the Folios. It was first given by Rowe.

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THE LIFE AND DEATH OF KING JOHN

ACT I

SCENE I.—*King John's Palace.*

Enter KING JOHN, QUEEN ELINOR, PEMBROKE, ESSEX, SALISBURY, *and others, with* CHATILLON.

K. John. Now, say, Chatillon, what would France with us?
Chat. Thus, after greeting, speaks the King of France
In my behaviour to the majesty,
The borrowed majesty, of England here.
Eli. A strange beginning: "borrowed majesty!"
K. John. Silence, good mother; hear the embassy.
Chat. Philip of France, in right and true behalf
Of thy deceased brother Geffrey's son,
Arthur Plantagenet, lays most lawful claim

with Chatillon] The Folios read "with the *Chattylion* of France." Perhaps "Lord" had dropped out before "*Chattylion*," or perhaps "*Chatyllion*" was taken to mean "Chatelain" or some similar title.

3. *In my behaviour*] through my conduct as ambassador. Compare v. i. 50, 51: "inferior eyes, That borrow their *behaviours* from the great," and Faulconbridge's embassy to the French, v. ii. 128, 129: "Now hear our English king; For thus his royalty doth speak in me."

9. *Arthur . . . claim*] Pope needlessly omits *most*. Scan "Arthur Plantag'net, lays most lawful claim." Compare *3 Henry VI.* I. i. 40: "Un-

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To this fair island and the territories,
To Ireland, Poictiers, Anjou, Touraine, Maine,
Desiring thee to lay aside the sword
Which sways usurpingly these several titles,
And put the same into young Arthur's hand,
Thy nephew and right royal sovereign.

K. John. What follows if we disallow of this?

Chat. The proud control of fierce and bloody war,
To enforce these rights so forcibly withheld.

K. John. Here have we war for war and blood for blood,
Controlment for controlment: so answer France.

Chat. Then take my king's defiance from my mouth,
The farthest limit of my embassy.

K. John. Bear mine to him, and so depart in peace:
Be thou as lightning in the eyes of France;
For ere thou canst report I will be there,

18. *enforce*] *inforce* F 1.

less Plantag'net, Duke of York, be king"; and *ibid.* line 48: "I'll plant Plantag'net, root him up who dares." In many other cases, however, Shakespeare gives four syllables to Plantagenet.

10. *island*] One is here tempted to keep the older and more correct form "*iland*" as printed in F 1. Compare Milton's *Comus*, line 50: "On Circe's *iland* fell."

10. *the territories*] There is no other case of the use of "the territories" in this way by Shakespeare. One is tempted to suggest either "and *the* territories *Of* Ireland," or "*her* territories." In *Troublesome Raigne*, II. iii. (ed. 1591), we have "to England, Cornwall and Wales, and to their territories."

12. *Desiring*] commanding. Compare modern English (to a child): "I *desire* you to come here."

17. *The proud . . . war*] the proud constraint of fierce and bloody war. There is no similar use of the word "control" in Shakespeare. In *Troublesome Raigne*, I. ii. 11, however, we find: "Till I had with an unresisted shock Controld the mannage of proud Angiers walls"; and in Kyd's *Spanish Tragedy*, I. ii. 138, 139:—

"The trespass that my father made in peace
Is now controll'd by fortune of the wars."

20. *controlment: so*] Shakespeare often uses, as here, an extra syllable before the cæsura. There is no need to alter the second "*controlment*" to "control."

21. *Then take . . . mouth*] Compare *Henry V.* III. v. 37: "Let him greet England with our sharp defiance."

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The thunder of my cannon shall be heard:
So hence! Be thou the trumpet of our wrath
And sullen presage of your own decay.
An honourable conduct let him have:
Pembroke, look to't. Farewell, Chatillon.
[*Exeunt Chatillon and Pembroke.*

Eli. What now, my son! have I not ever said
How that ambitious Constance would not cease
Till she had kindled France and all the world,
Upon the right and party of her son?
This might have been prevented and made whole
With very easy arguments of love,
Which now the manage of two kingdoms must
With fearful-bloody issue arbitrate.

K. John. Our strong possession and our right for us.

Eli. Your strong possession much more than your right,
Or else it must go wrong with you and me:
So much my conscience whispers in your ear,
Which none but heaven and you and I shall hear.

Enter a Sheriff.

Essex. My liege, here is the strangest controversy
Come from the country to be judged by you,
That e'er I heard: shall I produce the men?

29. *An honourable conduct . . . have*] In *Troublesome Raigne*, I. i. 61 *et seq.* John says:—

"Pembroke, convay him safely to the sea,
But not in hast: for as we are advisde
We mean to be in France as soone as he."

Shakespeare does not ascribe this petty treachery to John.

29. *conduct*] safe conduct.

37. *the manage of two kingdoms*] *i.e.* those who manage the two kingdoms, the powers, the authorities. Compare note on line 17 *supra*. Fleay wished to treat it as a plural noun, but if we take it in the more abstract sense this is unnecessary.

38. *fearful-bloody*] Mr. Craig suggests the hyphen—a typically Shakespearian compound.

Enter a Sheriff] The *Troublesome Raigne*, Part i., has the stage-

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K. John. Let them approach.
Our abbeys and our priories shall pay
This expedition's charge.

Enter ROBERT FAULCONBRIDGE, *and* PHILIP *his bastard brother.*

What men are you?

Bast. Your faithful subject I, a gentleman
Born in Northamptonshire, and eldest son,
As I suppose, to Robert Faulconbridge,
A soldier, by the honour-giving hand
Of Cœur-de-lion knighted in the field.

K. John. What art thou?

Rob. The son and heir to that same Faulconbridge.

K. John. Is that the elder, and art thou the heir?
You came not of one mother then, it seems.

Bast. Most certain of one mother, mighty king;
That is well known; and, as I think, one father:
But for the certain knowledge of that truth
I put you o'er to heaven and to my mother:
Of that I doubt, as all men's children may.

49. *expedition's*] *expeditious* F 1; Fleay keeps this reading. 54. *Cœur-de-lion*] Ff and *Troublesome Raigne* spell Richard's appellation *Cordelion.*

direction, "Enter the Shrive, and whispers the Earl of Sals. in the eare." Capell introduced this into Shakespeare's play, substituting "Essex" for "Salisbury." Some such device is necessary, unless we assume that Shakespeare wishes us to believe that Essex had previous knowledge of the Sheriff's business.

48, 49. *Our abbeys . . . charge*] This pillaging of the Church plays a much larger part in the *Troublesome Raigne* than in *King John*. In Bale's *Kynge Johan* John is always harping on the riches of the Church. See Introduction.

54. *knighted . . . field*] To be knighted in the field was an honour given only to the bravest fighters. See Gautier's *La Chevalerie* for instances (pp. 253, 254). Compare also *Cymbeline*, v. v. 20.

62. *put you o'er to*] refer you to.

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Eli. Out on thee, rude man! thou dost shame thy mother
And wound her honour with this diffidence.
Bast. I, madam? no, I have no reason for it;
That is my brother's plea and none of mine;
The which if he can prove, a' pops me out
At least from fair five hundred pound a year:
Heaven guard my mother's honour and my land!
K. John. A good blunt fellow. Why, being younger born,
Doth he lay claim to thine inheritance?
Bast. I know not why, except to get the land.
But once he slander'd me with bastardy:
But whether I be as true begot or no,
That still I lay upon my mother's head;
But that I am as well begot, my liege,—
Fair fall the bones that took the pains for me!—
Compare our faces and be judge yourself.
If old sir Robert did beget us both

75. *whether*] Ff 1-3 have *where* for *whether* according to the pronunciation.

64. *rude man*] = rúde-man. Compare "rudesby" in *Taming of the Shrew*, III. ii. 10, and *Twelfth Night*, IV. i. 55. Mr. Craig suggests reading "Out, out on thee, rude man! Dost shame thy mother!"

65. *diffidence*] obsolete sense of "mistrust." Compare *King Lear*, I. ii. 161: "heedless *diffidences*, banishment of friends, dissipation of cohorts."

69. *pound*] The singular is often used for the plural by Shakespeare in these cases. Here it adds to the colloquialism of the Bastard's speech, who also uses the colloquial *a'* for *he*.

74. *once*] Delius would take "*once*" as equivalent to "once for all." Mr. Wright objects, for "*slander'd*" would then require alteration to "slanders." There seems no adequate reason for rejecting the obvious meaning of "*once*"—in time past. "*Slander'd*" does not here necessarily imply falseness of accusation as it does nowadays, but accusation merely.

74-78. *But*] Vaughan suggests that three initial "buts" in five lines could not be due to Shakespeare. He would put line 76 in brackets, and read "Yet" for "*But*" in line 77.

78. *Fair fall*] fair hap befal. Compare *Richard III.* I. iii. 282: "Now *fair befal* thee and thy noble house"; Beaumont and Fletcher, *The Captain*, iii. 3: "*Fair fall* thy sweet face for it"; Burns' *Lines to a Haggis*: "*Fair fa'* thy honest sonsie face."

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And were our father and this son like him,
O old sir Robert, father, on my knee
I give heaven thanks I was not like to thee!

K. John. Why, what a madcap hath heaven lent us here!

Eli. He hath a trick of Cœur-de-lion's face;
The accent of his tongue affecteth him.
Do you not read some tokens of my son
In the large composition of this man?

K. John. Mine eye hath well examined his parts
And finds them perfect Richard. Sirrah, speak,
What doth move you to claim your brother's land?

Bast. Because he hath a half-face, like my father.

84. *lent*] *sent* Hudson (Heath conj.). 92-94. *father. . . . land: . . . year!*] *father? . . . land, . . . year?* Ff 1, 2; *father, . . . land, . . . year?* Ff 3, 4; *father, . . . land; . . . year.* Capell; *father, . . . land? . . . year!* Theobald.

85. *He hath a trick*] Vaughan would prefer to read "the *trick*." As it stands it means "He hath a copy of Cœur-de-lion's face"; "*trick*" being a heraldic term for a pen-and-ink copy of a coat-of-arms. "*Tricked:* sketched in outline with pen and ink" (Boutell's *Heraldry*, p. 84). Compare "Copy of the father, eye, nose, lip, The *trick* of's frown" (*The Winter's Tale*, II. iii. 100); "The *trick* of that voice I do well remember" (*King Lear*, IV. vi. 108), which seem to be less pertinent examples, where "*trick*" is used in the more modern sense of "peculiarity."

86. *affecteth*] resembleth. There is no other example of this use in Shakespeare.

88. *large composition*] big build. Compare *1 Henry VI.* II. iii. 75: "You did mistake The outward *composition* of his body"; and Lyly's *Euphues* (ed. Arber, p. 293, line 6): "disposition of the mind follows *composition* of the body."

92, 94. *half-face*] profile. For "*half that face*" (line 93) Theobald reads "that *half-face*"; Vaughan suggests "*half* a *face*," and another conjecture is "*half* the *face*." Theobald's reading seems to be the most rational. *Half-faced groat:* a groat with the sovereign's face in profile. Compare Boorde, *Introduction to Knowledge* (quoted in *New Eng. Dict.*): "They have *half-face* crowns." There seems to be at least a suggestion of contempt in the use of the term. Compare *2 Henry IV.* III. ii. 283: "And this same *half-faced* fellow, Shadow . . . the foeman may with as great aim level at the edge of a penknife"; and Munday's *Downfall of Richard Earl of Huntington* (quoted in *New Eng. Dict.*): "You *half-fac'd* groat! You thick- (? thin-) cheek'd chittiface."

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With half that face would he have all my land:
A half-faced groat five hundred pound a year!
Rob. My gracious liege, when that my father lived,
Your brother did employ my father much,—
Bast. Well sir, by this you cannot get my land:
Your tale must be how he employ'd my mother.
Rob. And once dispatch'd him in an embassy
To Germany, there with the emperor
To treat of high affairs touching that time.
The advantage of his absence took the king
And in the mean time sojourn'd at my father's;
Where how he did prevail I shame to speak,
But truth is truth: large lengths of seas and shores
Between my father and my mother lay,
As I have heard my father speak himself,
When this same lusty gentleman was got.
Upon his death-bed he by will bequeath'd
His lands to me, and took it on his death
That this my mother's son was none of his;
And if he were, he came into the world
Full fourteen weeks before the course of time.
Then, good my liege, let me have what is mine,
My father's land, as was my father's will.

100. *the emperor*] Henry VI.

110. *took it on his death*] my father swore most solemnly. This phrase, often met with in Elizabethan literature, implies that the person swearing used the most solemn form of words known to him. Compare the modern phrase "May I die if . . . " Falstaff could use this formula without fear on one point only. See *1 Henry IV.* v. iv. 154: "I 'll take it upon my death, I gave him this wound on the thigh." Owing to the mention of "death-bed" in line 109, Steevens explains it as "entertained it as his fixed opinion when he was dying." Vaughan takes it to mean "engaged to be responsible for it as for a statement made at the approach of death," which seems to be exactly the meaning here. "Oath" has been needlessly suggested for "*death.*"

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K. John. Sirrah, your brother is legitimate;
Your father's wife did after wedlock bear him,
And if she did play false, the fault was hers;
Which fault lies on the hazards of all husbands
That marry wives. Tell me, how if my brother,
Who, as you say, took pains to get this son,
Had of your father claim'd this son for his?
In sooth, good friend, your father might have kept
This calf, bred from his cow, from all the world;
In sooth he might; then, if he were my brother's,
My brother might not claim him; nor your father,
Being none of his, refuse him: this concludes;
My mother's son did get your father's heir;
Your father's heir must have your father's land.
Rob. Shall then my father's will be of no force
To dispossess that child which is not his?
Bast. Of no more force to dispossess me, sir,
Than was his will to get me, as I think.
Eli. Whether hadst thou rather be a Faulconbridge,
And like thy brother, to enjoy thy land,
Or the reputed son of Cœur-de-lion,
Lord of thy presence and no land beside?
Bast. Madam, an if my brother had my shape,

134. *rather . . . Faulconbridge*] *rather,—be* Capell; *be? a* Vaughan conj. 138. *an if*] The Folios read *and if* for *an if* continually.

119. *lies on the hazards*, etc.] is among the risks all husbands must run.

137. *Lord of thy presence*] "continuing to possess precisely the same figure and face which you now have" (Vaughan). As Vaughan points out, "whether" proposes two alternatives —to be like the legitimate son and possess land, or to be reputed the son of Cœur-de-lion, keeping his present appearance, and having no land. The phrase will also bear the meaning of "Lord from thy very appearance," that is, "your mere appearance would tell people that you were nobly born." But compare II. i. 367 *infra*.

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And I had his, sir Robert's his, like him;
And if my legs were two such riding-rods,
My arms such eel-skins stuff'd, my face so thin
That in mine ear I durst not stick a rose
Lest men should say "Look, where three-farthings goes!"
And, to his shape, were heir to all this land,
Would I might never stir from off this place,
I would give it every foot to have this face;
I would not be sir Nob in any case.
Eli. I like thee well: wilt thou forsake thy fortune,
Bequeath thy land to him and follow me?
I am a soldier and now bound to France.

139. *sir Robert's his*] This is treated by Schmidt and Mr. Moore-Smith as a double genitive. It may be so explained, and be quite in keeping with the Bastard's colloquial roughness of speech. Vaughan would read "just Sir Robert's shape," or "just Sir Robert his." The meaning is obvious —"if my brother had my shape and I had his." Again, we may suppose the Bastard to be literally pointing the finger of scorn at his brother at the words "his, like him."

140. *riding-rods*] switches. Compare Cotgrave, "*Houssine:* a switch, . . . a *riding rod* of holly; an holly wand." Compare *Two Angry Women* (1597), ii. 53: "And if he give her [a horse] but a nod, She thinks it is a *riding rod*."

141. *eel-skins*] Compare *2 Henry IV.* III. ii. 351: "You might have thrust him and all his apparel into an *eel skin*."

143. *three-farthings*] Pieces of this value were coined in Elizabeth's reign for the first and last time in the history of English coinage. As the smaller coins were of values closely approximating to one another, the odd and alternate pieces were distinguished by a rose or rosette behind the head of the queen. The *three-farthings* was so marked (see Hawkins, *Silver Coins of England*, 2nd ed., under "Elizabeth"), hence the point of the allusion in Beaumont and Fletcher's *Scornful Lady*, III. ii.:—

"He had a bastard, his own toward issue,
Whipp'd and then cropp'd,
For washing out the roses in *three-farthings*
To make 'em pence."

144. *And, to his shape, . . . land*] and in addition to having his appearance were heir to all this land that is in question. The "this," which Vaughan would alter, with great probability, to "his," may be a colloquialism.

145. *Would . . . stir*] Compare *The Merry Wives of Windsor*, v. v. 199: "If I did not think it had been Anne Page, *would I might never stir*."

147. *I would not*] The first Folio reads *It would not*, which Delius retains, believing that it refers to "face."

147. *Nob*] diminutive of Robert, used contemptuously by the Bastard.

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Bast. Brother, take you my land, I 'll take my chance.
Your face hath got five hundred pound a year,
Yet sell your face for five pence and 'tis dear.
Madam, I 'll follow you unto the death.
Eli. Nay, I would have you go before me thither.
Bast. Our country manners give our betters way.
K. John. What is thy name?
Bast. Philip, my liege, so is my name begun;
Philip, good old sir Robert's wife's eldest son.
K. John. From henceforth bear his name whose form thou bear'st:
Kneel thou down Philip, but rise more great,
Arise sir Richard and Plantagenet.
Bast. Brother by the mother's side, give me your hand:
My father gave me honour, yours gave land.
Now blessed be the hour, by night or day,
When I was got, sir Robert was away!
Eli. The very spirit of Plantagenet!
I am thy grandam, Richard; call me so.
Bast. Madam, by chance but not by truth; what though?
Something about, a little from the right,
In at the window, or else o'er the hatch:

161. *Kneel . . . great*] The line is defective. Pope, *rise up*; Steevens, *arise*; Keightley, *to rise*.

169. *truth*] = honesty = honourable conduct.

169. *what though?*] what of that? what matters it? Common in Shakespeare. See *As You Like It*, III. iii. 51; *Merry Wives of Windsor*, I. i. 286; *Henry V.* II. i. 9.

170. *Something about*] something indirect, not straightforward. Compare *All 's Well that Ends Well*, I. iii. 194:—

"Go not *about*, my love hath in 't a bond
Whereof the world takes note."

This speech consists of references to the Bastard's illegitimacy wrapped up in everyday phrases and proverbs.

171. *o'er the hatch*] over the lower half of a door which opened in two parts, like the door of most country smithies to-day. Compare Webster, *Northward Ho*, i. 1: "Kindred that comes in *o'er the hatch*."

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Who dares not stir by day must walk by night,
And have is have, however men do catch:
Near or far off, well won is still well shot,
And I am I, howe'er I was begot.

K. John. Go, Faulconbridge: now hast thou thy desire;
A landless knight makes thee a landed squire.
Come, madam, and come, Richard, we must speed
For France, for France, for it is more than need.

Bast. Brother, adieu: good fortune come to thee!
For thou wast got i' the way of honesty.

[*Exeunt all but Bastard.*

A foot of honour better than I was;
But many a many foot of land the worse.
Well, now can I make any Joan a lady.
"Good den, sir Richard!"—"God-a-mercy, fellow!"—
And if his name be George, I'll call him Peter;
For new-made honour doth forget men's names;

183. *many a many*] Hanmer reads "*many, many a,*" and Collier, ed. 2 (Collier MS.), "*many, ah! many a.*" The emendations are needless, for *a many* was often used where we use *many a, e.g.* Massinger's *Virgin Martyr*, ii. 2: "Honesty is some fiend, and frights him hence; A many courtiers love it not"; *Edward III.* III. iii. 162 (Temple ed.): "As 'twere a many over-ridden jades"; *ibid.* iii. 4 (stage-direction); "Enter *a many* Frenchmen flying." This passage, like so many others, is quite in keeping with the Bastard's character and needs no emendation.

184. *Joan*] Used as a common noun. "A generic name for a female rustic" (*New Eng. Dict.*). It was a common peasant name. Compare Gosson's *Schoole of Abuse* (Arber's Reprints, No. iii. p. 35): "Every John and his *Joan*"; and *Love's Labour's Lost*, III. i. 207: "Some men must love my lady and some *Joan*."

185. *Good den*] good-evening, good-even, good-e'en, good-den, and sometimes "god-den," *e.g. Henry V.* III. ii. 89: "*God-den* to your worship, good captain James."

185. *God-a-mercy*] This was the salutation of a superior to an inferior. This perhaps is most plainly seen in *Arden of Feversham*, where there are many examples.

187. *For new-made honour*, etc.] new-made honour doth forget men's names; to remember them is to do them too much honour, and is too sociable for one who has suddenly been promoted to a high position. The Bastard then goes on to suppose himself seated at dinner with a tra-

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'Tis too respective and too sociable
For your conversion. Now your traveller,
He and his toothpick at my worship's mess,
And when my knightly stomach is sufficed,
Why then I suck my teeth and catechize
My picked man of countries: "My dear sir,"
Thus, leaning on mine elbow, I begin,
"I shall beseech you"—that is question now;
And then comes answer like an Absey book:
"O sir," says answer, "at your best command;
At your employment; at your service, sir:"
"No, sir," says question, "I, sweet sir, at yours:"
And so, ere answer knows what question would,
Saving in dialogue of compliment,
And talking of the Alps and Apennines,
The Pyrenean and the river Po,

203. *Pyrenean*] *Perennean* F 1; *Pyrennean* Ff 2, 3, 4; *Pyreneans* Collier, ed. 2 (Collier MS.).

velled man. Holt White, followed by Mr. Wright, believes "picked man of countries" to mean "travelled fop," while Steevens and others take "of countries" as equivalent to "about countries" and depending upon "catechize." The toothpick was a sign of travelled foppishness. The "mess" seems to have been a table laid for four, guests at a great dinner being arranged in fours (see Dyce-Littledale). Malone takes "at my worship's mess" to mean "At that part of the table where I, as a knight, shall be placed," that is, above the salt (*ibid.*). The "Absey book" was the A B C book or primer, which often included the Catechism.

193. *picked*] finikin. Compare Lyly, *Euphues* (ed. Arber, p. 277, line 27): "then they used to woo in plain terms, now in *piked* sentences."

201. *Saving*] Theobald, after a conjecture of Warburton's, reads *Serving*. Vaughan, in *Notes and Queries* (1882) suggests *Sharing* or *Halving* or *Salving;* while in his 1886 edition he says: "The line should certainly run: '*Salving* in dialogue of compliment'"; the idea being that the two speakers were merely soothing one another by bandying compliments. If we take the line as it stands—"Before the answering man knows what the questioner would, except in so far as customary complimentary retorts are concerned"—we leave "And so" in the air; but having regard to the looseness of structure of the whole speech, this may not be impossible. We may shuffle out of the difficulty by suspecting a dropped line.

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It draws toward supper in conclusion so.
But this is worshipful society,
And fits the mounting spirit like myself;
For he is but a bastard to the time
That doth not smack of observation;
And so am I, whether I smack or no;
And not alone in habit and device,
Exterior form, outward accoutrement,
But from the inward motion to deliver
Sweet, sweet, sweet poison for the age's tooth:
Which, though I will not practise to deceive,
Yet, to avoid deceit, I mean to learn;
For it shall strew the footsteps of my rising.
But who comes in such haste in riding-robes?
What woman-post is this? hath she no husband
That will take pains to blow a horn before her?

Enter LADY FAULCONBRIDGE *and* JAMES GURNEY.

O me! it is my mother. How now, good lady?
What brings you here to court so hastily?

Lady F. Where is that slave, thy brother? where is he,
That holds in chase mine honour up and down?

204. *toward*] Ff 1, 2; *towards* Ff 3, 4. 208, 209. *smack . . . smack*] Theobald's emendation; *smoake . . . smacke* Ff 1, 2; *smoak . . . smack* Ff 3, 4; *smack . . . smoak* Pope. 220. *it is*] Pope; *'tis* Ff.

207. *For he is but a bastard*, etc.] For he is but a bastard to this age who is not a little obsequious. But I am a bastard in any case, not in appearance alone but inwardly also, for I will not use flattery. I shall learn it though; not to deceive others but to avoid being deceived, for as I rise flattery will be strewn before me like flowers before one making a progress.

208. *observation*] the observing of the wishes of others, *i.e.* obsequiousness.

212. *inward motion*] "movements" of the mind. Compare Lyly, *Euphues* (ed. Arber, p. 236, line 25): "carried the *motion* of his mind in his manners."

213. *sweet . . . tooth*] Compare Lyly, *Euphues* (ed. Arber, p. 34, line 27): "followed unbridled affection, most pleasant for his *tooth*."

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Bast. My brother Robert? old sir Robert's son?
Colbrand the giant, that same mighty man?
Is it sir Robert's son that you seek so?
Lady F. Sir Robert's son! Ay, thou unreverend boy,
Sir Robert's son: why scorn'st thou at sir Robert?
He is sir Robert's son, and so art thou.
Bast. James Gurney, wilt thou give us leave awhile?
Gur. Good leave, good Philip.
Bast. Philip! sparrow: James,
There's toys abroad: anon I'll tell thee more.
[*Exit Gurney.*
Madam, I was not old sir Robert's son:
Sir Robert might have eat his part in me

232. *toys*] *noise* Gould conj.

225. *Colbrand the giant*] A popular giant and "bug" in Elizabethan times. Compare *Ralph Roister Doister*, I. ii. 123: "Who is this? Great Goliah, Sampson or *Colbrand*"; and *Henry VIII.* v. iv. 22: "I am not Samson, nor Sir Guy, nor *Colbrand* To mow 'em down before me." He was one of the mightiest giants overthrown by Guy of Warwick. He had been brought by the Danes as their champion from Africa, and was overthrown by Guy before King Athelstan at Winchester. (See the fifteenth century version of Guy of Warwick, ed. Zupitza, Early English Text Society, 1876.)

231. *Philip! sparrow*] The sparrow from its chirp was often called Philip or Phip. We may remember Skelton's *Boke of Phyllip Sparowe;* and Sidney's *Astrophel and Stella* (ed. Grosart, i. 109, 110) (*To a Sparrow*): "Good brother Philip" and "Leave that Syr Phip"; and "ad solam dominam usque *pipiabat*" (Lesbia's Sparrow, Catullus). The Bastard is now no longer Philip Faulconbridge but Sir Richard Plantagenet, and is playfully rebuking Gurney for calling him by his old name, at the same time raising his curiosity which he promises to satisfy later. Theobald's (Warburton's) and Grey's readings—*Philip,—spare me*, and *Philip—spare oh!*—are amusing.

232. *toys*] Compare *Edward III.* IV. iii. 83: "But all are frivolous fancies, *toys* and dreams." As Steevens says, Shakespeare uses the word with great latitude. Here it seems to mean rumours. Compare *The Winter's Tale*, III. iii. 39: "Dreams are *toys*"; and *Midsummer-Night's Dream*, v. i. 3: "I never may believe These antique fables nor these fairy *toys*." The broad meaning, "imaginary things," would cover all these uses.

234, 235. *eat . . . fast*] Proverbial. Compare Heywood's *Proverbs* (1564), ed. Sharman (1874): "He may his part on good Fridaie eate, And fast never the wurs, for ought he shall geate."

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Upon Good-Friday and ne'er broke his fast:
Sir Robert could do well: marry, to confess,
Could he get me? Sir Robert could not do it:
We know his handiwork: therefore, good mother,
To whom am I beholding for these limbs?
Sir Robert never holp to make this leg.

Lady F. Hast thou conspired with thy brother too,
That for thine own gain shouldst defend mine honour?
What means this scorn, thou most untoward knave?

Bast. Knight, knight, good mother, Basilisco-like.
What! I am dubb'd! I have it on my shoulder.
But, mother, I am not sir Robert's son;
I have disclaim'd sir Robert and my land;
Legitimation, name and all is gone:
Then, good my mother, let me know my father;
Some proper man, I hope: who was it, mother?

Lady F. Hast thou denied thyself a Faulconbridge?

Bast. As faithfully as I deny the devil.

236, 237. *Sir Robert . . . do it*] Vaughan suggests a plausible alteration in the punctuation:—

"Sir Robert could do well,
(Marry, to confess,)
Could he get me. Sir Robert could not do it."

The meaning is plain and is preferable to that of the generally accepted reading, where "Sir Robert could do well" seems meaningless when contrasted with the next line, while "marry, to confess," has to be treated as a mere *cliché*. Keightley reads "to confess the truth," and Dyce, following the Collier MS., reads "could not get me," neither of which is satisfactory. The Folios read "Could get me Sir" without a stop after "me." The reading in the text is Pope's.

243. *untoward*] bad-mannered. Compare *The Taming of the Shrew*, IV. v. 79: "If she be froward, Then thou hast taught Hortensio to be *untoward*."

244. *Basilisco-like*] Theobald first pointed out the allusion to Kyd's *Soliman and Perseda*:—

"*Bas.* I, the aforesaid *Basilisco*,—
Knight, good fellow, Knight, Knight,—
Pist. Knave, good fellow, Knave, Knave."

A large early cannon was called a basilisco or basilisk.

247, 248. *Robert . . . is gone*] Fleay, after a conjecture of Sidney Walker's, reads "Robert; and my land, Legitimation name and all is gone," an improvement certainly, but the accepted text is quite sound in meaning.

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Lady F. King Richard Cœur-de-lion was thy father:
By long and vehement suit I was seduced
To make room for him in my husband's bed:
Heaven lay not my transgression to my charge!
Thou art the issue of my dear offence,
Which was so strongly urged past my defence.
Bast. Now, by this light, were I to get again,
Madam, I would not wish a better father.
Some sins do bear their privilege on earth,
And so doth yours; your fault was not your folly:
Needs must you lay your heart at his dispose,
Subjected tribute to commanding love,
Against whose fury and unmatched force
The aweless lion could not wage the fight,
Nor keep his princely heart from Richard's hand.
He that perforce robs lions of their hearts
May easily win a woman's. Ay, my mother,
With all my heart I thank thee for my father!

257. *Thou*] F 4; *That* Ff 1, 2, 3. 267. *hand*] *hands* F 4.

257. *Thou*] If we read *That* with the first three Folios, then it seems necessary to read *thy charge* with Staunton and Long MS. in the previous line. Delius reads *That*, connecting it with *my transgression* (Wright), which is hardly so likely. Evidence and probability seem equally balanced between Lady Faulconbridge's praying that she should not be punished for her transgression since she was forced into it, and praying that her transgression should not be visited upon the innocent issue of it.

257. *dear offence*] either offence for which I have paid dearly (as Mr. Wright suggests), or my own private offence. Compare *Richard II.* I. i. 130:—

"Upon remainder of a *dear* account."

266. *The aweless lion*, etc.] Alluding to the legend of Cœur-de-lion. Richard, being in the clutches of the King of Almain, is to be put to death by a fasting lion. The beast, however, is nearly felled by a blow from Richard's fist, and as it is opening its mouth to roar previous to renewing the attack, Richard thrusts his arm down its throat and tears out its heart, which he eats later before the assembled court (see Ellis, *Early Eng. Metr. Romances*, pp. 296, 297).

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Who lives and dares but say thou didst not well
When I was got, I 'll send his soul to hell.
Come, lady, I will show thee to my kin;
And they shall say, when Richard me begot,
If thou hadst said him nay, it had been sin:
Who says it was, he lies; I say 'twas not.

[*Exeunt.*

276. *Who says . . . 'twas not*] "The stanza is nonsense as the last line now stands. . . . Shakespeare unquestionably wrote:—

'If thou hadst said him "nay," it had been sin.
Who says "ay" was, he lies; I say 'twas not' "

(Vaughan). Vaughan's suggestion seems quite un-Shakespearian. Still, literally, the stanza *is* nonsense in its present shape. The meaning is obvious, but we arrive at it by wresting round the "it" in the last line to mean Lady Faulconbridge's surrender to Cœur-de-lion.

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ACT II

SCENE I.—*France. Before Angiers.*

Enter AUSTRIA *and forces, drums, etc., on one side: on the other* KING PHILIP *of France and his power;* LEWIS, ARTHUR, CONSTANCE, *and attendants.*

Lew. Before Angiers well met, brave Austria.
Arthur, that great forerunner of thy blood,
Richard, that robb'd the lion of his heart
And fought the holy wars in Palestine,
By this brave Duke came early to his grave:
And for amends to his posterity,
At our importance hither is he come,
To spread his colours, boy, in thy behalf,
And to rebuke the usurpation
Of thy unnatural uncle, English John:
Embrace him, love him, give him welcome hither.

Arth. God shall forgive you Cœur-de-lion's death
The rather that you give his offspring life,

Act II. Scene I.] This is the *second scene* of *Act I.* in the Folios.

2. *great forerunner*] Shakespeare is here in error if "*forerunner*" is taken to mean direct ancestor. Cœur-de-lion and King John were both uncles of Arthur.

7. *At our importance*] upon our importuning him. Compare *Twelfth Night*, v. i. 371:—

"Maria writ
The letter at Sir Toby's great *importance*."

13. *The rather that*] all the more because. Compare *Hamlet*, IV. vii. 70:—

"My lord, I will be ruled;
The rather, if you could devise it so
That I might be the organ."

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Shadowing their right under your wings of war:
I give you welcome with a powerless hand,
But with a heart full of unstained love:
Welcome before the gates of Angiers, duke.

Lew. A noble boy! Who would not do thee right?

Aust. Upon thy cheek lay I this zealous kiss,
As seal to this indenture of my love,
That to my home I will no more return,
Till Angiers and the right thou hast in France,
Together with that pale, that white-faced shore,
Whose foot spurns back the ocean's roaring tides
And coops from other lands her islanders,
Even till that England, hedged in with the main,
That water-walled bulwark, still secure
And confident from foreign purposes,
Even till that utmost corner of the west
Salute thee for her king: till then, fair boy,
Will I not think of home, but follow arms.

Const. O, take his mother's thanks, a widow's thanks,
Till your strong hand shall help to give him strength
To make a more requital to your love!

29. *utmost*] Ff 1, 2, 3; *outmost* F 4.

18. *do thee right*] take thy part. A common Shakespearian usage.

25. *coops*] protects by shutting in. So *3 Henry VI.* v. 1. 109: "Alas! I am not *coop'd* here for defence." This speech recalls Gaunt's dying words in *Richard II.*, and may have some bearing on the question of the dating of *King John* and *Richard II.* See Introduction.

26. *main*] Hakluyt generally used this word for mainland. We have "a *main* of waters" in *The Merchant of Venice*, v. i. 97, a poetical expression which may be rendered as "the continent of waters." It would then mark the transition between main = land and main = water. Compare "Sailing the Spanish *main*" in the *Wreck of the Hesperus*. See also *Friar Bacon* (1594), ed. Gayley. One reading of I. viii. 59, 60 has:—

"And draw the dolphins to thy lovely eyes
To daunce lavoltas in the purple *main*."

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Aust. The peace of heaven is theirs that lift their swords
In such a just and charitable war.
K. Phi. Well then, to work: our cannon shall be bent
Against the brows of this resisting town.
Call for our chiefest men of discipline,
To cull the plots of best advantages:
We'll lay before this town our royal bones,
Wade to the market-place in Frenchmen's blood,
But we will make it subject to this boy.
Const. Stay for an answer to your embassy,
Lest unadvised you stain your swords with blood:
My Lord Chatillon may from England bring
That right in peace which here we urge in war,
And then we shall repent each drop of blood
That hot rash haste so indirectly shed.

Enter CHATILLON.

K. Phi. A wonder, lady! lo, upon thy wish,
Our messenger Chatillon is arrived!
What England says, say briefly, gentle lord;
We coldly pause for thee; Chatillon, speak.

37. *work: our*] *work, our* F 4; *work our* F 3; *worke our* Ff 1, 2.

37. *cannon*] To avoid the anachronism Pope substituted "engines" for "*cannon*," with needless precision.

40. *To cull*, etc.] "either to select positions which will be most favourable to us" (Steevens, Mr. Wright), or to take counsel together, to discuss the most profitable plans. The latter explanation seems to fall in more with calling upon the "chiefest men of discipline."

45. *unadvised*] unadvisedly, hastily.

49. *indirectly*] generally means underhandedly in Shakespeare. Compare *The Merchant of Venice*, IV. i. 359:—

"*Indirectly* and directly too
Thou hast contrived against the very life."

The meaning here is nearer to "indiscreetly" than to "underhandedly," although precipitating a fight before the return of a possibly peaceful answer from the opponent might be called "indirection" by an honourable soldier. Cotgrave has "*Indirectement*: in-directly, . . . by unfit means."

53. *coldly*] dispassionately.

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Chat. Then turn your forces from this paltry siege
And stir them up against a mightier task.
England, impatient of your just demands,
Hath put himself in arms: the adverse winds,
Whose leisure I have stay'd, have given him time
To land his legions all as soon as I;
His marches are expedient to this town,
His forces strong, his soldiers confident.
With him along is come the mother-queen,
An Ate, stirring him to blood and strife;
With her her niece, the Lady Blanch of Spain;
With them a bastard of the king's deceased;
And all the unsettled humours of the land,
Rash, inconsiderate, fiery voluntaries,
With ladies' faces and fierce dragons' spleens,
Have sold their fortunes at their native homes,
Bearing their birthrights proudly on their backs,

70. *birthrights*] Ff 1, 2; *birthright* Ff 3, 4.

60. *His marches . . . town*] he is marching to this town with all expedition. See line 223 *infra*:—

"Who painfully with much expedient march
Have brought a countercheck before your gates";

and IV. ii. 268 *infra*:—

"to my closet bring
The angry lords with all expedient haste."

63. *Ate*] Rowe's famous emendation of the *Ace* of the Folios. Compare *Julius Cæsar*, III. i. 271: "Cæsar's spirit, ranging for revenge, With *Ate* by his side come hot from hell." See also *Friar Bacon* (1594), ed. Gayley, I. x. 137:—

"Fond Atæ, doomer of bad boading fates,
That wrappes proud fortune in thy snaky locks."

65. *a bastard . . . deceased*] We should now say "*a bastard* of the *deceased* king's." This inversion was common in Elizabethan writings, yet it was apparently corrected in Folios 2-4, which read "King." The line is almost verbally the same in *Troublesome Raigne*: "Next them *a bastard* of the King's *deceast*."

67. *voluntaries*] volunteers. Compare Cotgrave, "*volontaire*: a voluntarie, one that serves or does anything without pay or compulsion."

68. *dragons' spleens*] Compare *Richard III.* v. iii. 350: "Inspire us with the *spleen* of fiery *dragons*." The dragon was the most fearful wild fowl of Bartholomew and the *Hortus Sanitatis* of Topsell.

70. *Bearing their birthrights*, etc.] Compare *Henry VIII.* I. i. 84:—

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To make a hazard of new fortunes here:
In brief, a braver choice of dauntless spirits
Than now the English bottoms have waft o'er
Did never float upon the swelling tide,
To do offence and scath in Christendom.
[*Drum beats.*
The interruption of their churlish drums
Cuts off more circumstance: they are at hand,
To parley or to fight; therefore prepare.

K. Phi. How much unlook'd for is this expedition!

Aust. By how much unexpected, by so much
We must awake endeavour for defence;
For courage mounteth with occasion:
Let them be welcome then; we are prepared.

Enter KING JOHN, ELINOR, BLANCH, *the* BASTARD, *Lords, and Forces.*

K. John. Peace be to France, if France in peace permit
Our just and lineal entrance to our own;
If not, bleed France, and peace ascend to heaven,
Whiles we, God's wrathful agent, do correct
Their proud contempt that beats His peace to heaven.

K. Phi. Peace be to England, if that war return
From France to England, there to live in peace.

"O, many
Have broke their backs with laying manors on them."

73. *bottoms*] vessels. Used technically in this sense at the present day.

77. *circumstance*] detailed description, attendant detail. Compare *Othello*, III. iii. 355: "Pride, pomp, and *circumstance* of glorious war."

82. *with occasion*] when the emergency demands.

87. *Whiles*] the genitive form of *while* (A.S. *hwil*) used adverbially. Common in Shakespeare. Rowe reads *Whilst*.

88. *beats*] Hanmer reads *beat*, making *that* refer to the plural pronoun contained in *their* and not to *contempt* —a needless alteration.

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England we love; and for that England's sake
With burden of our armour here we sweat.
This toil of ours should be a work of thine;
But thou from loving England art so far,
That thou hast under-wrought his lawful king,
Cut off the sequence of posterity,
Out-faced infant state, and done a rape
Upon the maiden virtue of the crown.
Look here upon thy brother Geffrey's face;
These eyes, these brows, were moulded out of his:
This little abstract doth contain that large
Which died in Geffrey, and the hand of time
Shall draw this brief into as huge a volume.
That Geffrey was thy elder brother born,
And this his son; England was Geffrey's right,
And this is Geffrey's in the name of God;

106. *Geffrey's . . . God;*] *Geffreyes in the name of God:* Ff 1, 2, 3 (*Geffreys* F 3); *Geffreys, in the name of God,* F 4; *Geffrey's: in the name of God* Cambridge Editors.

95. *That . . . king*] that thou hast undermined the lawful king of England. *His* is the neuter possessive pronoun. Collier MS. reads *her*, to agree with the personification of England.

97. *Out-faced infant state*] Gould conjectures "Out-raced infant right." Mr. Wright explains the line as "browbeaten, put down by intimidation or bravado, the state that belongs to an infant." "*Out-faced*" is simple enough, but "*infant state*" offers some difficulty. How can the state or majesty that belongs to an infant be browbeaten? And can John's conduct be described in this way? Can "out-raced" mean "out-rooted"? Compare "a race of ginger" = a root of ginger.

101. *This little abstract*, etc.] Philip calls Arthur a small copy of the larger volume, Geffrey. Compare *Edward III.* II. i. 82:—

"Whose body is an *abstract* or a brief
Contains each general virtue in the world."

106. *And this is Geffrey's . . . God*] Apart from the variations in the punctuation of the Folios this reading has much exercised the critics. The difficulty lies in the phrase "*And this is Geffrey's.*" We cannot add "son" because of the previous line. Vaughan suggests "*And is this Geffrey's,*" *i.e.* Arthur's, as opposed to "that" Geffrey's—the dead father's. Failing that, and following out the same idea, he would read "*And this is Geffrey.*" In default of better, Vaughan's suggestion is preferable to the others.

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How comes it then that thou art call'd a king,
When living blood doth in these temples beat,
Which owe the crown that thou o'ermasterest?

K. John. From whom hast thou this great commission, France,
To draw my answer from thy articles?

K. Phi. From that supernal judge, that stirs good thoughts
In any breast of strong authority,
To look into the blots and stains of right:
That judge hath made me guardian to this boy:
Under whose warrant I impeach thy wrong,
And by whose help I mean to chastise it.

K. John. Alack, thou dost usurp authority.

K. Phi. Excuse; it is to beat usurping down.

Eli. Who is it thou dost call usurper, France?

Const. Let me make answer; thy usurping son.

Eli. Out, insolent! thy bastard shall be king,
That thou mayst be a queen, and check the world!

Const. My bed was ever to thy son as true

113. *breast*] *beast* F 1. 119. *Excuse;*] so Malone; *Excuse it is* Ff.

109. *owe*] own. Frequent in Shakespeare. Compare *Comedy of Errors*, III. i. 42:—

"What art thou that keepest me
out from the house I *owe?*"

111. *from thy articles*] Hanmer prints "to." "Articles" are the sections of a formal document, and the idea conveyed here is that Philip has been taxing John as if he were reading a formal indictment.

112. *supernal*] This is the sole use of the word by Shakespeare, but it is found in contemporaries. See Cotgrave, Sir Thomas More, Milton. Formed by analogy with *infernal* (Mr. Wright).

123. *That thou . . . world*] Staunton, with great probability, claims this as a metaphor taken from chess.

124, 125. *My bed . . . husband*] It seems strange that Constance should compare her own fidelity with that of the person whom she accuses of infidelity a moment later (line 130). Elinor too had been divorced from Louis VII. for infidelity. To avoid the difficulty Vaughan proposes to read: "As *to me* was *my* husband." It may be that Shakespeare was content to make Constance femininely illogical in her passion. Mr. Craig's suggestion that Constance meant "My bed was *at least* as true as yours" avoids the difficulty.

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As thine was to thy husband; and this boy
Liker in feature to his father Geffrey
Than thou and John in manners; being as like
As rain to water, or devil to his dam.
My boy a bastard! By my soul, I think
His father never was so true begot:
It cannot be, an if thou wert his mother.

Eli. There's a good mother, boy, that blots thy father.

Const. There's a good grandam, boy, that would blot thee.

Aust. Peace!

Bast. Hear the crier.

Aust. What the devil art thou?

Bast. One that will play the devil, sir, with you,
An a' may catch your hide and you alone:
You are the hare of whom the proverb goes,
Whose valour plucks dead lions by the beard:
I'll smoke your skin-coat, an I catch you right;
Sirrah, look to't; i' faith, I will, i' faith.

127. *John in manners; being*] Capell; *John, in manners being* Ff. 133. *There's . . . thee*] Pope; two lines in Ff, ending *boy, . . . thee.*

127. *John in manners; being*] Vaughan suggests "*manners,—being*," for the comparison of devil and his dam is, of course, more closely connected with John and his mother than with Arthur and Constance. The "devil and his dam" are evidently two personages from the Morality plays. Compare *Ralph Roister Doister*, II. iv. 38: "the devil's dam was ne'er so bang'd in hell." "Play the devil" (line 135) would mean "play as violent a part as the devil of the Moralities."

132. *blots*] impute dishonour to. Continually used as noun and verb in this connection by Elizabethan writers.

136. *your hide*] Austria was wearing the lion's skin he had taken from Cœur-de-lion.

137. *the proverb*] Given by Erasmus amongst his *Adagia:* "mortuo leoni et lepores insultant." Compare *Return from Parnassus* (p. 71, ed. Macray): "Soe hares may pull deade lions by the bearde."

139. *smoke*] beat. Halliwell says that in Devonshire it means "to abuse a person," and in the North "to beat severely." To strike one so violently as to make dust fly out of the coat.

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Blanch. O, well did he become that lion's robe
That did disrobe the lion of that robe!
Bast. It lies as sightly on the back of him
As great Alcides shows upon an ass:
But, ass, I'll take that burthen from your back,
Or lay on that shall make your shoulders crack.
Aust. What cracker is this same that deafs our ears
With this abundance of superfluous breath?
King Philip, determine what we shall do straight.
K. Phi. Women and fools, break off your conference.
King John, this is the very sum of all;
England and Ireland, Anjou, Touraine, Maine,
In right of Arthur do I claim of thee:
Wilt thou resign them and lay down thy arms?

152. *Anjou*] Theobald; *Angiers* Ff.

144. *Alcides shows*] The Folios read "Alcides shooes" ("shoos," F 4). Editors quote a proverb from Gosson's *Schoole of Abuse:* "Too draw the Lyon's skin upon Aesop's Asse, Hercules shoes on a childes feete." It may therefore be possible that Shakespeare had a confused recollection of Gosson's lines in his mind and that the reading of the Folios is correct. Fleay prints "shoes . . . ape," and suggests "dwarf" or "child" to take the place of "ass." Rejecting "*shows*" and "shoes," Keightley reads "shew'd," and suggests "should." Hudson, following a conjecture of Vaughan's, reads "does." Kinnear conjectures "spoil," and Gould "robes." Mr. Worrall (see Warwick ed.) suggests that if "*shows*" is right, it is a verb. The reading in the text is that of Theobald, followed by most modern editors. It is in any case preferable to the Folios' reading, which can only be defended by supposing that Shakespeare was guilty of a most senseless confusion. There is no possible point in speaking of an ass wearing the shoes of Hercules, and as Vaughan pointed out, the question concerns something worn or borne upon the back.

147. *cracker*] boaster. Cotgrave has "*se vanter*, . . . to crack." Compare *Ralph Roister Doister*, I. i. 35:—

"All the day long is he facing and cracking
Of his great acts in fighting and fraymaking."

And compare the modern "a thing much cracked-up," *i.e.* boasted about, and "a crack player."

149. *King Philip*] The Folios read "King Lewis." The emendation is Theobald's. Lewis was not king, and Austria was not likely to appeal to him for a final decision in anything of moment. We must, therefore, suppose a mistaken substitution of Lewis for Philip.

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K. John. My life as soon: I do defy thee, France.
Arthur of Bretagne, yield thee to my hand;
And out of my dear love I'll give thee more
Than e'er the coward hand of France can win:
Submit thee, boy.
Eli. Come to thy grandam, child.
Const. Do, child, go to it grandam, child;
Give grandam kingdom, and it grandam will
Give it a plum, a cherry, and a fig:
There's a good grandam.
Arth. Good my mother, peace!
I would that I were low laid in my grave:
I am not worth this coil that's made for me.
Eli. His mother shames him so, poor boy, he weeps.
Const. Now shame upon you, whether she does or no!
His grandam's wrongs, and not his mother's shames
Draws those heaven-moving pearls from his poor eyes,
Which heaven shall take in nature of a fee;

156. *Bretagne*] Hanmer; *Britaine* Ff 1, 2; *Britain* F 3; *Brittain* F 4. 168. *wrongs*] Ff 1, 2, 3; *wrong* F 4.

156. *Bretagne*] This spelling of Hanmer's, in spite of its suggestion of French pronunciation, is adopted by most modern editors to avoid confusion with Britain. Shakespeare spelt Britanny and Britain in the same way.

160, etc. *it*] Baby talk. Capell could not suffer "*it*" to remain and reads "*it's*"! Pope put the whole passage down as spurious, from "Submit thee" to "repetitions," in spite of such lines as 165, 168-172.

165. *coil*] Cotgrave has "*vacarme*, . . . a tumultuous garboil, hurly-burly, stir, *coil*." Once thought to be Celtic in origin, like many other words of untraceable pedigree. Probably of slang derivation (see *New Eng. Dict.*).

168, 169. *wrongs*, . . . *shames Draws*] The usual defence of this grammatical error, that a singular phrase has been slipped in between the nominative and verb, does not hold good here. We have either to suppose a misprint or believe with Dr. Abbott that the Elizabethan ear, owing to dialectic influences, was less sensitive than ours. It seems preferable to blame the printer's eye rather than Shakespeare's ear. Folio 4 corrects the error, but not happily.

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Ay, with these crystal beads heaven shall be bribed
To do him justice and revenge on you.

Eli. Thou monstrous slanderer of heaven and earth!

Const. Thou monstrous injurer of heaven and earth!
Call not me slanderer; thou and thine usurp
The dominations, royalties and rights
Of this oppressed boy: this is thy eld'st son's son,
Infortunate in nothing but in thee:
Thy sins are visited in this poor child;
The canon of the law is laid on him,
Being but the second generation
Removed from thy sin-conceiving womb.

K. John. Bedlam, have done.

Const. I have but this to say,
That he is not only plagued for her sin,
But God hath made her sin and her the plague

175. *not me*] Ff 1, 2, 3; *me not* F 4. 176. *dominations*] F 1; *domination* Ff 2, 3, 4. 177. *this is thy eld'st*] Capell; *this is thy eldest* Ff.

171. *crystal . . . bribed*] Mr. Craig suggests that here we have a reflection of the old voyagers' stories of bribing Indians with beads.

180. *The canon . . . on him*] The sins of Elinor, Arthur's grandmother, are being visited upon her grandson, according to the canon of the law, even to the third and fourth generation.

183. *Bedlam*] lunatic. Rann, after a conjecture of Ritson's, reads (quite possibly) "Beldam," but compare *King Lear*, III. vii. 103: "Let's follow the old earl, and get the *bedlam* To lead him where he would." Derived from the Bethlehem Hospital for the Insane.

185. *But God hath made her sin*, etc.] We follow the punctuation suggested by Roby, who explains the passage as follows: "God hath made her sin and herself to be a plague to this distant child, who is punished for her and with the punishment belonging to her: God has made her sin to be an injury to Arthur, and her injurious deeds to be the executioner to punish her sin: all which (*viz.* her first sin and her now injurious deeds) are punished in the person of this child." The only difficulty here is the use of "injury" in two ways, the first meaning injury to Arthur, and the second meaning injurious deeds perpetrated by Elinor. The Folios read (line 187) "with her plague her sinne." The passage is difficult and has given rise to all kinds of suggestions. Malone supposed that two half lines had been dropped after "And with her."

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On this removed issue, plagued for her
And with her plague; her sin his injury,
Her injury the beadle to her sin,
All punish'd in the person of this child,
And all for her; a plague upon her!

Eli. Thou unadvised scold, I can produce
A will that bars the title of thy son.

Const. Ay, who doubts that? a will! a wicked will;
A woman's will; a canker'd grandam's will!

K. Phi. Peace, lady! pause, or be more temperate:
It ill beseems this presence to cry aim
To these ill-tuned repetitions.
Some trumpet summon hither to the walls
These men of Angiers: let us hear them speak
Whose title they admit, Arthur's or John's.

Trumpet sounds. Enter certain Citizens upon the walls.

First Cit. Who is it that hath warn'd us to the walls?

K. Phi. 'Tis France, for England.

K. John. England, for itself.
You men of Angiers, and my loving subjects,—

K. Phi. You loving men of Angiers, Arthur's subjects,
Our trumpet call'd you to this gentle parle,—

K. John. For our advantage; therefore hear us first.

190. *And . . . her*] Mr. Craig suggests that Shakespeare wrote "And all for her, *for her*; a plague upon her!"

196. *cry aim*] "To *cry aim*" meant in the first place, to encourage archers when shooting. The bystanders evidently used to cry "Aim!" It then came to mean encouragement in general. Compare *Merry Wives of Windsor*, III. ii. 45: "And to these violent proceedings all thy neighbours shall *cry aim*." Several editors have endeavoured to improve the passage. Jonson suggested that "*aim*" was an abbreviation of "J'*aime*"!

198. *Some . . . walls*] Mr. Craig suggests "*Sound* trumpet! Summon hither to the walls."

205. *parle*] parley, conference, or even speech. So constantly in Elizabethan plays.

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These flags of France, that are advanced here
Before the eye and prospect of your town,
Have hither march'd to your endamagement:
The cannons have their bowels full of wrath,
And ready mounted are they to spit forth
Their iron indignation 'gainst your walls:
All preparation for a bloody siege
And merciless proceeding by these French
Confronts your city's eyes, your winking gates;
And but for our approach those sleeping stones,
That as a waist doth girdle you about,
By the compulsion of their ordinance
By this time from their fixed beds of lime
Had been dishabited, and wide havoc made
For bloody power to rush upon your peace.
But on the sight of us your lawful king,
Who painfully with much expedient march
Have brought a countercheck before your gates,
To save unscratch'd your city's threatened cheeks,
Behold, the French amaz'd vouchsafe a parle;

215. *Confronts your*] Capell; *Comfort yours* Ff 1, 2; *Comfort your* Ff 3, 4; *Confront your* Rowe; *Come 'fore your* Collier, ed. 2 (Collier MS.).

207. *advanced*] lifted up (a common Elizabethan meaning). Compare Cotgrave, "*Haussé:* hoised, raised, *advanced*, . . . hoven up, . . . set aloft."

215. *winking*] closed at our approach. "To wink," in the sense of closing both eyes, is common in Elizabethan English. Compare *Promos and Cassandra* (pt. i.), v. v.: ". . . your eyes harde you must close. . . . Winke harde"; and Lyly, *Euphues* (ed. Arber, p. 333, line 28): "though I *wink* at a flash of lightning, I dare open my eyes again."

217. *waist*] a garment worn round the waist. The modern American lady calls a blouse a "*waist*." Compare Spenser's *Ditty to Eliza:* "gird in your *waist*, For more fineness with a tawdry lace."

217. *doth*] Here we have "*stones*" nominative to "*doth*" owing to the interposition of the singular noun "*waist*." Contrast lines 168, 169 above.

220. *Had been . . . made*] Fleay regularises the line by reading "dishabit"—needlessly. Compare I. i. 20 and note above.

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And now, instead of bullets wrapp'd in fire,
To make a shaking fever in your walls,
They shoot but calm words folded up in smoke,
To make a faithless error in your ears:
Which trust accordingly, kind citizens,
And let us in, your king, whose labour'd spirits
Forwearied in this action of swift speed
Crave harbourage within your city walls.

K. Phi. When I have said, make answer to us both.
Lo, in this right hand, whose protection
Is most divinely vow'd upon the right
Of him it holds, stands young Plantagenet,
Son to the elder brother of this man,
And king o'er him and all that he enjoys:
For this down-trodden equity, we tread
In warlike march these greens before your town,
Being no further enemy to you
Than the constraint of hospitable zeal
In the relief of this oppressed child
Religiously provokes. Be pleased then
To pay that duty which you truly owe
To him that owes it, namely this young prince:
And then our arms, like to a muzzled bear,

234. *Crave*] Pope; *Craves* Ff.

229. *They shoot . . . smoke*] Compare *Lucrece*, 1027: "This helpless *smoke* of words doth me no right."

233. *Forwearied*] completely wearied, tired out. The prefix *for* is exactly equivalent to the German *ver-*.

234. *Crave*] See note on line 217 above.

236. *in*] We should now say "on."

247, 248. *owe . . . owes*] The two meanings of "*owe*" are used. Compare "*owes*," which Pope needlessly altered to "owns," with line 109 above.

249. *arms*] Vaughan suggests "army" as more in keeping with the simile of the bear, and as saving the grammar; but it makes the line too long.

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Save in aspect, hath all offence seal'd up;
Our cannons' malice vainly shall be spent
Against the invulnerable clouds of heaven;
And with a blessed and unvex'd retire,
With unhack'd swords and helmets all unbruised,
We will bear home that lusty blood again
Which here we came to spout against your town,
And leave your children, wives and you in peace.
But if you fondly pass our proffer'd offer,
'Tis not the roundure of your old-faced walls
Can hide you from our messengers of war,
Though all the English and their discipline
Were harbour'd in their rude circumference.
Then tell us, shall your city call us lord,
In that behalf which we have challenged it?
Or shall we give the signal to our rage
And stalk in blood to our possession?

First Cit. In brief, we are the king of England's subjects:
For him, and in his right, we hold this town.

K. John. Acknowledge then the king, and let me in.

First Cit. That can we not; but he that proves the king,

253. *unvex'd*] unharassed.

253. *retire*] retreat. Compare *Henry V.* IV. iii. 86:—

"that their souls
May make a peaceful and a sweet retire";

and line 326 *infra*.

258. *proffer'd offer*] The repetition of sound here has worried the critics; but the "proper *offer*" of Jervis, the "*proffer'd* love" of S. Walker, the "*proffer'd* peace" of Hudson, do not seem needful or convincing.

259. *roundure*] The Folios read "rounder," as often with French words in *-ure*. Compare Sonnet xxi.: ". . . all things rare That heaven's air in this huge rondure hems"; and *cincture*, IV. iii. 155 *infra*.

259. *old-faced*] Williams' conjecture of "bold-*faced*" looks very probable. "*Old-faced*" does not seem particularly apt in the light of the context. The same scholar would alter "*rude*" in line 262 to "wide." We might suppose that Philip is belittling the fortifications of Angiers, which would justify reading "*old-faced*" and "*rude*."

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To him will we prove loyal: till that time
Have we ramm'd up our gates against the world.
K. John. Doth not the crown of England prove the king?
And if not that, I bring you witnesses,
Twice fifteen thousand hearts of England's breed,—
Bast. Bastards, and else.
K. John. To verify our title with their lives.
K. Phi. As many and as well-born bloods as those—
Bast. Some bastards too.
K. Phi. Stand in his face to contradict his claim.
First Cit. Till you compound whose right is worthiest,
We for the worthiest hold the right from both.
K. John. Then God forgive the sin of all those souls
That to their everlasting residence,
Before the dew of evening fall, shall fleet,
In dreadful trial of our kingdom's king!
K. Phi. Amen, amen! Mount, chevaliers! to arms!
Bast. Saint George, that swinged the dragon, and e'er since
Sits on his horse back at mine hostess' door,

288, 289. *Saint George . . . door*] So Pope; the Folios end the first line at *dragon*.

276. *Bastards, and else*] Mr. Moore-Smith seems more accurate than Schmidt in taking this to mean "*Bastards and* otherwise" instead of "*Bastards and* such-like."

281. *Compound*] settle among yourselves. Compare *The Taming of the Shrew*, I. ii. 27: "We will *compound* this quarrel."

285. *fleet*] flit. Compare *The Merchant of Venice*, IV. i. 135: "Even from the gallows did his fell soul *fleet*."

288, 289. *Saint George . . . door*] The sign of "St. George and the Dragon" must have been very common in Elizabethan times; indeed it is not uncommon nowadays. Compare Lyly, *Euphues* (ed. Arber, p. 47, line 288): "St. George, who is ever on horseback yet never rideth."

288. *swinged*] thrashed, whipped. A.S. *swingan*, to beat. Compare *2 Henry IV.* v. iv. 21:—

"I will have you *swinged* soundly for this."

289. *horse*] Perhaps we ought to read *horse'* to indicate the possessive.

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Teach us some fence! [*To Aust.*] Sirrah, were I at home,
At your den, sirrah, with your lioness,
I would set an ox-head to your lion's hide,
And make a monster of you.

Aust. Peace! no more.

Bast. O, tremble, for you hear the lion roar.

K. John. Up higher to the plain; where we'll set forth
In best appointment all our regiments.

Bast. Speed then, to take advantage of the field.

K. Phi. It shall be so; and at the other hill
Command the rest to stand. God and our right!

[*Exeunt.*

Here after excursions, enter the Herald of France, with trumpets, to the gates.

F. Her. You men of Angiers, open wide your gates,
And let young Arthur, Duke of Bretagne, in,
Who by the hand of France this day hath made
Much work for tears in many an English mother,
Whose sons lie scattered on the bleeding ground:
Many a widow's husband grovelling lies,
Coldly embracing the discoloured earth;
And victory, with little loss, doth play
Upon the dancing banners of the French,

290. *some fence*] literally "some fencing." Compare "An I thought he had been so valiant and cunning in *fence*" (*Twelfth Night*, III. iv. 312), and the phrase "a master of *fence*."

292. *I would . . . hide*] one more variation of the inevitable Elizabethan joke on the cuckold's horns.

304. *bleeding ground*] Note the transference of the adjective.

308, 309. *Upon the . . . display'd*] Vaughan connects "*triumphantly display'd*" with "French." Why he should prefer this to the far more natural "*banners*" does not appear. Keightley inverts the line into

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Who are at hand, triumphantly display'd,
To enter conquerors, and to proclaim
Arthur of Bretagne England's king and yours.

Enter English Herald, with trumpet.

E. Her. Rejoice, you men of Angiers, ring your bells;
King John, your king and England's, doth approach,
Commander of this hot malicious day:
Their armours, that march'd hence so silver-bright,
Hither return all gilt with Frenchmen's blood;
There stuck no plume in any English crest
That is removed by a staff of France;
Our colours do return in those same hands
That did display when we first march'd forth;
And, like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands,
Dyed in the dying slaughter of their foes:
Open your gates and give the victors way.

First Cit. Heralds, from off our towers we might behold,
From first to last, the onset and retire

318. *a staff*] *any staff* Collier, ed. 2 (Collier MS.).

"Triumphantly display'd; who are at hand." This seems unnecessary.

316. *Hither . . . blood*] Compare *Macbeth*, II. iii. 118:—

"Here lay Duncan
His silver skin laced with his *golden blood*";

and Ford, *'Tis Pity*, v. vi.: "*gilt* with the *blood* of a fair sister and a hapless father." Compare also the phrase "*red* gold."

318. *staff*] Here used as equivalent for the whole spear.

323. *Dyed . . . dying*] The play upon words is obvious, and "*dying slaughter*" may be compared with "bleeding ground," line 304 *supra*. To transfer *dying* to *foes* would hardly be an improvement, and we are forced to believe that Shakespeare sacrificed sense a little for the sake of playing with the sound.

325. *First Cit.*] In the Folios the person here called the First Citizen is called Hubert. Mr. Knight retains this, identifying him with Hubert de Burgh. Mr. Wright suggests that the parts both of Hubert and of the Citizen were played by the same actor. In the *Troublesome Raigne* Hubert and the Citizen are two distinct persons.

326. *retire*] See line 253 and note *supra*.

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Of both your armies; whose equality
By our best eyes cannot be censured:
Blood hath bought blood and blows have answered blows;
Strength match'd with strength, and power confronted power:
Both are alike; and both alike we like.
One must prove greatest: while they weigh so even,
We hold our town for neither, yet for both.

Re-enter the two Kings, with their powers, severally.

K. John. France, hast thou yet more blood to cast away?
Say, shall the current of our right run on?
Whose passage, vex'd with thy impediment,
Shall leave his native channel, and o'erswell
With course disturb'd even thy confining shores,
Unless thou let his silver water keep
A peaceful progress to the ocean.

K. Phi. England, thou hast not saved one drop of blood,
In this hot trial, more than we of France;
Rather, lost more. And by this hand I swear,

335. *run*] Ff 3, 4; *runne* F 2; *rome* F 1; *roam* Malone; *foam* Nicholson conj.

327, 328. *whose equality . . . censured*] our best eyes cannot distinguish between the two claimants, so equally matched are you. Malone says, "Our author ought to have written '*whose* superiority,' or '*whose* inequality' cannot be censured." Vaughan explains, "*whose equality* is so exact that our best eyes can see no flaw in its completeness," and adds that "*censure* appears to be a term specially applicable to the discrimination of differences." The instance he quotes (*Henry VIII.* I. i. 33) is not, however, convincing. An old dictionary (1696) by Coles gives "*Censure:* to judge, give sentence," and the meaning "to judge" seems sufficient for our passage.

335. *shall . . . run on*] Compare v. iv. 56: "And calmly *run on* in obedience." In view of this there is no doubt that *run* is the preferable reading.

344. *climate*] Here a portion of the sky. In *Richard II.* IV. i. 130 it is used for a region of the earth ("That

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That sways the earth this climate overlooks,
Before we will lay down our just-borne arms,
We'll put thee down 'gainst whom these arms we bear,
Or add a royal number to the dead,
Gracing the scroll that tells of this war's loss
With slaughter coupled to the name of kings.

Bast. Ha, majesty! how high thy glory towers,
When the rich blood of kings is set on fire!
O, now doth Death line his dead chaps with steel;
The swords of soldiers are his teeth, his fangs;
And now he feasts, mousing the flesh of men,
In undetermined differences of kings.
Why stand these royal fronts amazed thus?
Cry "havoc!" kings; back to the stained field,
You equal potents, fiery kindled spirits!

358. *fiery kindled*] *fiery-kindled* Pope; *fire-ykindled* Collier, ed. 2 (Collier MS.); *fire-enkindled* Lettsom conj.

in a Christian climate souls refined Should show as heinous . . .."). Cotgrave has "*Climat:* a clime, or *climate;* a division in the skie, or portion of the world, between south and north"; Coles (1696) "*Climote (sic): clime,* such a space of earth (between two parallel lines) as makes half an hour's difference in the sun-dials and length of days."

350. *towers*] soars. See v. ii. 149 *infra*. A hawking term. A grouse that rises high before dropping after being mortally struck is still said to "tower."

354. *mousing*] generally given as "tearing, as a cat tears a mouse." A much better sense is given by taking the more obvious meaning of gnawing, nibbling as a mouse does. The "Well moused, Lion!" of *A Midsummer-Night's Dream*, v. i. 274, will also bear this interpretation. It is perhaps worth noting that Halliwell gives "to mouch" = "to eat up greedily" (Linc.), and Coles, "to eat up all."

357. "*havoc!*"] The crying of "*havoc!*" was the signal for indiscriminate slaughter. Compare *Julius Cæsar*, III. i. 273:—

"Cry '*Havoc*,' and let slip the dogs of war."

The *New Eng. Dict.* quotes (1385) *Ord. War Richard II.* in *Black Bk. Admiralty* (Rolls), i. 455:—

"Item, qe nul soit si hardy de crier havok sur peine davoir la teste coupe."

358. *equal potents*] equally matched powers.

358. *fiery kindled*] See readings in the variant, *supra*. I would suggest "fury-kindled spirits." Compare *Edward III.* III. iii. 113: "Or that enkindled fury turn to flame"; and *Richard II.* I. i. 152: "Wrath-kindled gentlemen, be ruled by me."

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Then let confusion of one part confirm
The other's peace; till then, blows, blood, and death!

K. John. Whose party do the townsmen yet admit?

K. Phi. Speak, citizens, for England; who's your king?

First Cit. The king of England, when we know the king.

K. Phi. Know him in us, that here hold up his right.

K. John. In us, that are our own great deputy,
And bear possession of our person here,
Lord of our presence, Angiers, and of you.

First Cit. A greater power than we denies all this;
And till it be undoubted, we do lock
Our former scruple in our strong-barr'd gates;
King'd of our fears, until our fears, resolved,
Be by some certain king purged and deposed.

Bast. By heaven, these scroyles of Angiers flout you, kings,
And stand securely on their battlements,
As in a theatre, whence they gape and point
At your industrious scenes and acts of death.

362. *who's*] Ff 2, 3, 4; *whose* F 1.

367. *Lord of our presence*] See I. i. 137 *supra*. Vaughan's explanation of the use in Act I. would not hold here. Mr. Wright says "*presence*" here means "personal dignity"; but it seems difficult to think that John means "I am here master of my personal dignity, of Angiers, and of you." I should imagine "*Lord of our presence*" to mean "Lord of the title by which I am generally known, *i.e.* King of England, and also Lord of Angiers and of you."

371. *King'd of our fears*] So Rann, after a conjecture of Tyrwhitt's. Folios 1 and 2 read "*Kings of our feare*," and 3 and 4, "*Kings of our fear*"—having our fears for king. Various other readings have been suggested, but none seem worth comparing with Tyrwhitt's suggestion.

367. *of you*] Ff 1, 4; *if you* Ff 2, 3.

373. *scroyles*] scabby fellows, a term of utmost contempt. Compare Cotgrave, "*âme escrouellée*, an infected traiterous or depraved spirit"; "*Les escrouelles*, the King's evil." Steevens quotes Ben Jonson, *Every Man in his Humour*, I. i.: "hang 'em *scroyles*."

376. *At your . . . death*] at the scenes and acts of death which you industriously perform. For the trans-

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Your royal presences be ruled by me:
Do like the mutines of Jerusalem,
Be friends awhile and both conjointly bend
Your sharpest deeds of malice on this town:
By east and west let France and England mount
Their battering cannon charged to the mouths,
Till their soul-fearing clamours have brawl'd down
The flinty ribs of this contemptuous city:
I 'ld play incessantly upon these jades,
Even till unfenced desolation
Leave them as naked as the vulgar air.
That done, dissever your united strengths,
And part your mingled colours once again;
Turn face to face and bloody point to point;
Then, in a moment, Fortune shall cull forth
Out of one side her happy minion,
To whom in favour she shall give the day,
And kiss him with a glorious victory.

379. *awhile*] *a-while* Ff 1, 2; *a while* Ff 3, 4.

ference of adjective, compare line 304 *supra*. Capell reads "illustrious."

378. *mutines*] Spedding needlessly conjectures *mutiners*. Compare *Hamlet*, v. ii. 6: "Methought I lay worse than the *mutines* in the bilboes." The reference is to the leaders of the factions in Jerusalem, John of Giscela and Simon bar Gioras, who stopped their internecine strife in order to fight against the Romans (see Josephus, *Jewish Wars*, bk. v. chs. 2 and 6). Since Josephus was not translated until 1602, Mr. Wright believes Shakespeare's source to have been Peter Morwyng's translation of the spurious narrative of Joseph ben Gorion.

383. *soul-fearing*] causing the soul to fear. Compare *The Merchant of Venice*, II. i. 9:—

"I tell thee, lady, this aspect of mine
Hath fear'd the valiant."

Compare *Ralph Roister Doister*, Induction (ed. Dent, p. 13, line 85): "We 'll fear our children with him; if they be never so unruly do but cry, Ralph comes . . . and they 'll be as quiet as lambs."

392. *minion*] Cotgrave has "*Mignon:* a *minion*, favourite, wanton, dilling, darling." Compare *1 Henry IV.* I. i. 83: "Who is sweet Fortunes *minion* and her pride." Used often as a slighting term in Shakespeare.

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How like you this wild counsel, mighty states?
Smacks it not something of the policy?
K. John. Now, by the sky that hangs above our heads,
I like it well. France, shall we knit our powers
And lay this Angiers even with the ground;
Then after fight who shall be king of it?
Bast. An if thou hast the mettle of a king,
Being wrong'd as we are by this peevish town,
Turn thou the mouth of thy artillery,
As we will ours, against these saucy walls;
And when that we have dash'd them to the ground,
Why then defy each other, and pell-mell
Make work upon ourselves, for heaven or hell.
K. Phi. Let it be so. Say, where will you assault?
K. John. We from the west will send destruction
Into this city's bosom.
Aust. I from the north.
K. Phi. Our thunder from the south
Shall rain their drift of bullets on this town.

411. *thunder*] *thunders* Grant White (Capell conj.).

395. *states*] persons in high positions. Compare *Troilus and Cressida*, v. v. 65: "Hail, all you *state* of Greece." Compare also "infant *state*" (II. i. 97 *supra*).

396. *the policy*] Gould suggests "true *policy*." Schmidt explains "*the policy* you make so much of"; Mr. Wright, "*the policy* which is so much thought of." Cotgrave and Coles equate policy with government, a meaning which lends colour to Mr. Moore-Smith's conjecture of "Has it not some smack or savour of the political art." In the light of this meaning, Gould's suggestion of "true" for "the" is tempting. In Elizabethan plays the word denotes crafty dealings. Compare Middleton's *Roaring Girl*, ii. 2: "By opposite *policies*, courses indirect"; *ibid.* iv. 1: "I'll make her *policy* the art to trap her"; and Webster's *Vittoria Corombona* (ed. Dyce, p. 11, col. 2):—

"So who knows *policy* and her true aspect,
Shall find her ways winding and indirect."

406. *pell-mell*] Cotgrave has "*Peslemesle: pell-mell*, confusedly, hand over head, all on a heap, one with another."

412. *drift*] the shower of bullets compared to snow driven by the wind.

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Bast. O prudent discipline! From north to south.
Austria and France shoot in each other's mouth:
I 'll stir them to it. Come, away, away!
First Cit. Hear us, great kings: vouchsafe awhile to stay,
And I shall show you peace and fair-faced league;
Win you this city without stroke or wound;
Rescue those breathing lives to die in beds,
That here come sacrifices for the field:
Persever not, but hear me, mighty kings.
K. John. Speak on with favour; we are bent to hear.
First Cit. That daughter there of Spain, the Lady Blanch,
Is niece to England: look upon the years
Of Lewis the Dauphin and that lovely maid:
If lusty love should go in quest of beauty,
Where should he find it fairer than in Blanch?
If zealous love should go in search of virtue,
Where should he find it purer than in Blanch?
If love ambitious sought a match of birth,
Whose veins bound richer blood than Lady Blanch?
Such as she is, in beauty, virtue, birth,
Is the young Dauphin every way complete:
If not complete of, say he is not she;

421. *Persever*] Ff 1, 2; *Persevere* Ff 3, 4. 422. *Speak on with favour; we*] *Speak on with favour, we* Ff; *Speak on; with favour we* Rowe. 424. *niece*] So Singer, ed. 2 (Collier MS.); *neere* Ff 1, 2; *neer* Ff 3, 4. 428. *should*] omitted in Ff 2, 3, 4.

418, 419. *Win you . . . Rescue*] I shall win you . . . I shall rescue.

422. *Speak on . . . to hear*] we grant you leave to speak on; we are listening.

424. *niece*] The reading of the Folios is an obvious misprint. Compare *Troublesome Raigne*:—

"The beauteous daughter of the King of Spaine,
Neece to K. Iohn, the lovely Ladie Blanch."

434. *complete of*] There seems to be no other instance of the use of this phrase, and several emendations have been suggested. Hanmer, "If not *complete, oh* say, he is not she"; Kinnear for "*of*" reads "so." "So," with the long s, may have been printed "os" and read as "of."

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And she again wants nothing, to name want,
If want it be not that she is not he:
He is the half part of a blessed man,
Left to be finished by such as she;
And she a fair divided excellence,
Whose fulness of perfection lies in him.
O, two such silver currents, when they join,
Do glorify the banks that bound them in;
And two such shores to two such streams made one
Two such controlling bounds shall you be, kings,
To these two princes, if you marry them.
This union shall do more than battery can
To our fast-closed gates; for at this match,
With swifter spleen than powder can enforce,
The mouth of passage shall we fling wide ope,
And give you entrance: but without this match,
The sea enraged is not half so deaf,
Lions more confident, mountains and rocks
More free from motion, no, not Death himself
In mortal fury half so peremptory,
As we to keep this city.

Bast. Here 's a stay

438. *such as she*] Theobald reads, after a conjecture of Thurlby's, "*such a she*," a very probable reading.

447. *match*] A play upon the double meaning, the match between the Dauphin and Blanch, and the match to fire the mine. In the next line Pope reads "speed" for "spleen," while Becket conjectures "Swifter than powder can in spleen enforce." We must either take "spleen" to mean "haste" (see v. vii. 50 *infra*) or suspect the text, for it cannot here bear its more usual meaning of "ill-temper."

454. *peremptory*] Cotgrave has "*peremptoire*, . . . absolute, . . . forcible; . . . earnest; that will have no nay."

455. *stay*] Johnson was dissatisfied with this word, and conjectured "flaw," which Hudson adopted. Becket suggested "say," which Singer adopted in his second edition. Williams suggested "story" or "storm"; Elze (*Athenæum*, 1867)

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That shakes the rotten carcass of old Death
Out of his rags! Here's a large mouth, indeed,
That spits forth death and mountains, rocks and seas,
Talks as familiarly of roaring lions
As maids of thirteen do of puppy-dogs!
What cannoneer begot this lusty blood?
He speaks plain cannon fire, and smoke and bounce;
He gives the bastinado with his tongue:
Our ears are cudgell'd; not a word of his
But buffets better than a fist of France:
Zounds! I was never so bethump'd with words
Since I first call'd my brother's father dad.

Eli. Son, list to this conjunction, make this match;
Give with our niece a dowry large enough:
For by this knot thou shalt so surely tie
Thy now unsured assurance to the crown,
That yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.
I see a yielding in the looks of France;
Mark, how they whisper: urge them while their souls
Are capable of this ambition,

"bray," Vaughan "style," Herr "sway," Gould "slave." None of these are satisfactory. We must assume that "*stay*" or the word it represents means a sudden check or hindrance. In Cheshire there is a dialectical term "staw'd" applied to a horse who is checked by a difficulty in climbing a hill (*Cheshire Folk-Speech, Dialect Society*).

462. *bounce*] The onomatopeic word for the report of a gun, common in Elizabethan plays. Compare Peele's *Old Wives' Tale* (1595), ed. Gayley, line 609: "Dub dub a dub, *bounce* quoth the guns with a sulpherous huffe snuffe"; and *2 Henry IV.* III. ii. 304: "'*Bounce*' would 'a say"; and *Knight of the Burning Pestle*, v. i. 94: "'Sa, Sa, Sa, *bounce!*' quoth the guns." Its modern meaning of bombast does not seem to have developed in Shakespeare's time.

467. *Since . . . dad*] An inimitable turn of a common saying to suit the Bastard's own case.

468. *list to this conjunction*] list to the suggestion of this conjunction.

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Lest zeal, now melted by the windy breath
Of soft petitions, pity and remorse,
Cool and congeal again to what it was.
First Cit. Why answer not the double majesties
This friendly treaty of our threaten'd town?
K. Phi. Speak England first, that hath been forward first
To speak unto this city: what say you?
K. John. If that the Dauphin there, thy princely son,
Can in this book of beauty read "I love,"
Her dowry shall weigh equal with a queen:
For Anjou, and fair Touraine, Maine, Poictiers,
And all that we upon this side the sea,
Except this city now by us besieged,
Find liable to our crown and dignity,
Shall gild her bridal bed, and make her rich
In titles, honours and promotions,
As she in beauty, education, blood,
Holds hand with any princess of the world.
K. Phi. What say'st thou, boy? look in the lady's face.
Lew. I do, my lord; and in her eye I find
A wonder, or a wondrous miracle,
The shadow of myself form'd in her eye;

477. *Lest*] F 4; *Least* Ff 1, 2, 3.
486. *a queen*] Ff 1, 2; *the queen* Ff 3, 4.
487. *Anjou*] So Pope; *Angiers* Ff.
494. *hand*] F 1; *hands* Ff 2, 3, 4.

477-479. *Lest zeal . . . it was*] Hanmer puts the comma after "melted," thus making the windy breath of soft petitions, pity and remorse do the work of freezing zeal which is now melted. The adjective "soft," however, clearly determines the sense: "Lest [Jackson suggests "let"] the desire which the French king now has to fall in with the suggestion, a desire melted by the windy breath, etc., should cool and freeze into its previous form if advantage be not now taken."

480. *the*] Lettsom suggests "ye"; but Shakespeare's usage would then require two "ye's"—"Why answer ye not, ye double majesties."

494. *Holds hand*] Compare the modern phrase "to touch elbows with," *i.e.* to be the equal of.

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Which, being but the shadow of your son,
Becomes a sun and makes your son a shadow :
I do protest I never loved myself
Till now infixed I beheld myself
Drawn in the flattering table of her eye.

[*Whispers with Blanch.*

Bast. Drawn in the flattering table of her eye!
Hang'd in the frowning wrinkle of her brow!
And quarter'd in her heart! he doth espy
Himself love's traitor: this is pity now,
That, hang'd and drawn and quarter'd, there should be
In such a love so vile a lout as he.

Blanch. My uncle's will in this respect is mine:
If he see aught in you that makes him like,
That any thing he sees, which moves his liking,
I can with ease translate it to my will;
Or if you will, to speak more properly,
I will enforce it easily to my love.
Further I will not flatter you, my lord,
That all I see in you is worthy love,

515. *easily*] Ff 3, 4; *easlie* Ff 1, 2.

503. *table*] "the surface on which a picture is painted" (Dyce-Littledale). Fr. *tableau* (?). Coles, "*Table* of Appelles." Compare Sonnet xxiv. 2:—

"Mine eye hath play'd the painter, and hath stell'd
Thy beauty's form in *table* of my heart";

and *Friar Bacon* (1595), ed. Gayley, I. i. 56:—

"Her form is Beauty's *table*, where she paints
The glories of her gorgious excellence."

504-509. *Drawn in . . . as he*] Mr. Worrall suggests that Shakespeare is here mocking at the love conceits of contemporary sonneteers. The sonnet quoted to illustrate the last note is quite in the vein which Shakespeare is here caricaturing.

512, 513. *That any thing . . . my will*] that which he sees and likes I can easily bring myself to like too. The "it" in line 513 summing up "That anything he sees" is pleonastic.

517. *all . . . worthy love*] all I see in you is worthy of love.

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Than this; that nothing do I see in you,
Though churlish thoughts themselves should be your judge,
That I can find should merit any hate.

K. John. What say these young ones? What say you, my niece?

Blanch. That she is bound in honour still to do
What you in wisdom still vouchsafe to say.

K. John. Speak then, prince Dauphin; can you love this lady?

Lew. Nay, ask me if I can refrain from love;
For I do love her most unfeignedly.

K. John. Then do I give Volquessen, Touraine, Maine,
Poictiers, and Anjou, these five provinces,
With her to thee; and this addition more,
Full thirty thousand marks of English coin.
Philip of France, if thou be pleased withal,
Command thy son and daughter to join hands.

K. Phi. It likes us well; young princes, close your hands.

523. *still*] *will* Pope; *shall* Steevens (1785) (Capell conj.). 533. *It likes . . . hands*] Rowe; *It likes us well young princes: close your hands* Ff.

519. *churlish*] grudging. Cotgrave gives "*churlish:* aspre, rude, vilain." Coles "*churlich* (*sic*): plainly, homely." Every other Shakespearian use of the word can be paraphrased by "boorish."

522, 523. *still*] often bore the meaning of "continually." It has been borrowed, probably from Elizabethan English, into Mid-Cardigan and Carmarthenshire Welsh, where "Y mae'n dyfod *still*" means "he comes continually" or "regularly." We find the same use in the north of Ireland dialect. Compare Milton, *Comus*, lines 558-560:—

"(Silence) wished she might
Deny her nature, and be never more,
Still to be so displaced."

527. *Volquessen*] "The ancient county of the Velocasses (*pagus Velocassinus*), whose capital was Rouen; divided in modern times into Vexin Normand and Vexin Français" (Mr. Wright).

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Aust. And your lips too; for I am well assured
That I did so when I was first assured.
K. Phi. Now, citizens of Angiers, ope your gates,
Let in that amity which you have made;
For at Saint Mary's chapel presently
The rites of marriage shall be solemnized.
Is not the Lady Constance in this troop?
I know she is not, for this match made up
Her presence would have interrupted much:
Where is she and her son? tell me, who knows.
Lew. She is sad and passionate at your highness' tent.
K. Phi. And, by my faith, this league that we have made
Will give her sadness very little cure.
Brother of England, how may we content
This widow lady? In her right we came;
Which we, God knows, have turn'd another way,
To our own vantage.
K. John. We will heal up all;
For we'll create young Arthur Duke of Bretagne
And Earl of Richmond; and this rich fair town

539. *rites*] F 4; *rights* Ff 1, 2, 3.

535. *assured*] betrothed.

538. *presently*] immediately. Compare *The Tempest*, IV. i. 42: "*Presently?* Ay, with a twink."

543. *Where . . . knows*] The punctuation here is that of Steevens (1793). The Folios have "sonne, . . . knowes?" Steevens evidently takes it to mean "Let him who *knows* tell me!"

544. *passionate*] Vaughan suspected "*passionate*" owing to the extra foot in the line, but has withdrawn his suggested alterations. It may, he says, have been pronounced "pashnate." The word denotes violence of feeling, probably of grief in the case of Constance, not as would suit the case of Elinor "in a passion." Compare *Arden of Feversham*, III. v. 45: "How now, Alice? what, sad and *passionate?*" and Middleton, *A Trick*, IV. ii. (Mermaid ed. p. 53), where Witgood is lamenting and the "2nd Gent." says to him: "Fie! you a firm scholar, and an understanding gentleman, and give your best parts to passion."

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We make him lord of. Call the Lady Constance;
Some speedy messenger bid her repair
To our solemnity: I trust we shall,
If not fill up the measure of her will,
Yet in some measure satisfy her so
That we shall stop her exclamation.
Go we, as well as haste will suffer us,
To this unlook'd for, unprepared pomp.

[*Exeunt all but the Bastard.*

Bast. Mad world! mad kings! mad composition!
John, to stop Arthur's title in the whole,
Hath willingly departed with a part:
And France, whose armour conscience buckled on,
Whom zeal and charity brought to the field
As God's own soldier, rounded in the ear
With that some purpose-changer, that sly devil,
That broker, that still breaks the pate of faith,
That daily break-vow, he that wins of all,
Of kings, of beggars, old men, young men, maids,
Who, having no external thing to lose

555. *solemnity*] the marriage of the Dauphin and Blanch.

561. *composition*] agreement. Compare "compound," line 281 *supra*.

563. *departed with*] parted with.

566. *God's own soldier*] Compare *Macbeth*, v. viii. 45:—

"*Siw.* Had he his hurts before?
Ross. Ay, on the front.
Siw. Why then, *God's soldier* be he!"

566. *rounded*] whispered. Compare *The Winter's Tale*, I. ii. 217: "They 're here with me already, whispering, rounding 'Sicilia is a so-forth.'" Mr. Wright points out that the proper form of the word is "rouned," from A.S. *rúnian*, and quotes *Piers Plowman* (B text), iv. 13: "And ritt riȝte to resoun, and rowneth in his ere." Compare also Gosson's *Apology of the Schoole of Abuse* (ed. Arber, p. 74): "for his Pypers were ready too rounde him in the eare, what he should speake."

568. *broker*] agent. The Bastard harps upon the connection of breaking with the sound of "*broker*."

571, 572. *Who . . . cheats*] An obvious anacoluthon.

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But the word "maid," cheats the poor maid of that,
That smooth-faced gentleman, tickling Commodity,
Commodity, the bias of the world,
The world, who of itself is peised well,
Made to run even upon even ground,
Till this advantage, this vile-drawing bias,
This sway of motion, this Commodity,
Makes it take head from all indifferency,
From all direction, purpose, course, intent:
And this same bias, this Commodity,
This bawd, this broker, this all-changing word,
Clapp'd on the outward eye of fickle France,
Hath drawn him from his own determined aid,
From a resolved and honourable war,
To a most base and vile-concluded peace.
And why rail I on this Commodity?
But for because he hath not woo'd me yet:
Not that I have the power to clutch my hand,
When his fair angels would salute my palm;
But for my hand, as unattempted yet,
Like a poor beggar, raileth on the rich.
Well, whiles I am a beggar, I will rail

573. *tickling*] flattering. We still speak of tickling a man's pride. Compare *Coriolanus*, I. i. 263:—

"Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon."

Vaughan would read "*tickling*" as a trisyllable.

574-580. *Commodity . . . intent*] The Bastard compares Commodity, *i.e.* Expediency or Self-interest, to the leaden weight inserted in the side of a bowl to give it "bias," the power of running out of the straight. *Peised:* poised, balanced. To "take head from all indifferency" is to leave impartiality, to become biased. The "eye," according to Staunton, was the aperture in the bowl where the leaden weight, also called the "bias," was fixed.

590. *angels*] the angel was a gold coin worth ten shillings in Elizabeth's time.

591. *But . . . yet*] because my hand has been untempted as yet.

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And say there is no sin but to be rich;
And being rich, my virtue then shall be
To say there is no vice but beggary.
Since kings break faith upon commodity,
Gain, be my lord, for I will worship thee.

[*Exit.*

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ACT III

SCENE I.—*The French King's Pavilion.*

Enter CONSTANCE, ARTHUR, *and* SALISBURY.

Const. Gone to be married! gone to swear a peace!
False blood to false blood join'd! gone to be friends!
Shall Lewis have Blanch, and Blanch those provinces?
It is not so; thou hast misspoke, misheard;
Be well advised, tell o'er thy tale again:
It cannot be; thou dost but say 'tis so:
I trust I may not trust thee; for thy word
Is but the vain breath of a common man:
Believe me, I do not believe thee, man;
I have a king's oath to the contrary.
Thou shalt be punish'd for thus frighting me,
For I am sick and capable of fears,
Oppress'd with wrongs and therefore full of fears,
A widow, husbandless, subject to fears,
A woman, naturally born to fears;

Act III.] *Actus Secundus* in the Folios, ending at line 74.

12. *capable of fears*] susceptible to fears. Compare II. i. 476 *supra*, and Greene's *Never Too Late* (1600), p. 95: "Mirimadas eares were not *capable* of any amorous persuasion."

14. *widow*] This is not historically correct. At this time Constance was married to a third husband, Guido, brother to the Viscount of Touars. She had been divorced from her second husband, Ranulph, Earl of Chester.

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And though thou now confess thou didst but jest,
With my vex'd spirits I cannot take a truce,
But they will quake and tremble all this day.
What dost thou mean by shaking of thy head?
Why dost thou look so sadly on my son?
What means that hand upon that breast of thine?
Why holds thine eye that lamentable rheum,
Like a proud river peering o'er his bounds?
Be these sad signs confirmers of thy words?
Then speak again; not all thy former tale,
But this one word, whether thy tale be true.

Sal. As true as I believe you think them false
That give you cause to prove my saying true.

Const. O, if thou teach me to believe this sorrow,
Teach thou this sorrow how to make me die,
And let belief and life encounter so
As doth the fury of two desperate men
Which in the very meeting fall and die.
Lewis marry Blanch! O boy, then where art thou?
France friend with England, what becomes of me?
Fellow, be gone: I cannot brook thy sight:
This news hath made thee a most ugly man.

16, 17. *And . . . truce*] So Rowe; *And . . . jest with . . . spirits, . . . truce* Ff. 24. *signs*] *sighs* Warburton. 27. *you*] *you 'll* Keightley.

17. *cannot*] Pope printed "*can 't*" in order to regularise the line. But "spirits" is often a monosyllable, and the accentuation of the line indicates that it is so here.

19-26. *What dost . . . be true*] This may be compared with Northumberland's speech on hearing of Hotspur's death (*2 Henry IV.* i. 1).

23. *bounds*] containing banks. Compare *A Midsummer-Night's Dream*, II. i. 92:—

"Have every pelting river made so proud
That they have overborne their continents"—

exactly the *continenti ripa* of Horace.

27, 28. *As true . . . saying true*] Rather a roundabout asseveration, but quite in the vein of early Shakespeare.

36, 37. *Fellow, be gone . . . ugly man*] Compare this with Cleopatra's reception of bad news about Antony (*Antony and Cleopatra*, II. v.).

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Sal. What other harm have I, good lady, done,
But spoke the harm that is by others done?
Const. Which harm within itself so heinous is
As it makes harmful all that speak of it.
Arth. I do beseech you, madam, be content.
Const. If thou, that bid'st me be content, wert grim,
Ugly and slanderous to thy mother's womb,
Full of unpleasing blots and sightless stains,
Lame, foolish, crooked, swart, prodigious,
Patch'd with foul moles and eye-offending marks,
I would not care, I then would be content,
For then I should not love thee, no, nor thou
Become thy great birth nor deserve a crown.
But thou art fair, and at thy birth, dear boy,
Nature and Fortune join'd to make thee great:
Of Nature's gifts thou mayst with lilies boast
And with the half-blown rose. But Fortune, O,
She is corrupted, changed and won from thee;

45. *and sightless*] *unsightly* Collier MS.

45. *sightless*] equivalent in meaning to the "unsightly" of Collier's corrector. Compare the opposite meaning of "sightly" (II. i. 143 *supra*).

46. *swart*] black. This was hideous in Elizabethan eyes. Compare *Much Ado About Nothing*, v. iv. 36: "I'll hold my mind were she an Ethiope."

46. *prodigious*] of the nature of a prodigy in the worst sense, therefore monstrous. Compare *Richard III.* I. ii. 22: "If ever he have child, abortive be it, *Prodigious* . . ." Cotgrave has "*Prodigieux: prodigious*, wondrous, monstrous, most unnatural or out of course."

53, 54. *lilies* . . . *rose*] These flowers have been generally deemed the fairest by poets. It is interesting to remember in this connection that the lily is the flower of France, the rose that of England. There are many comparisons of the beauty of youths and maids to the beauty of lilies and roses to be found in Shakespeare and other Elizabethan literature. Compare *A Midsummer-Night's Dream*, III. i. 96:—
"Most *lily* like in hue
Of colour like the red *rose*."
See also Tennyson's *Maud*, xxii. 9:—
"Queen *rose* of the rosebud garden of girls . . .
Queen *lily* and *rose* in one."

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She adulterates hourly with thine uncle John,
And with her golden hand hath pluck'd on France
To tread down fair respect of sovereignty,
And made his majesty the bawd to theirs.
France is a bawd to Fortune and King John,
That strumpet Fortune, that usurping John!
Tell me, thou fellow, is not France forsworn?
Envenom him with words, or get thee gone,
And leave those woes alone which I alone
Am bound to under-bear.

Sal. Pardon me, madam,
I may not go without you to the kings.

Const. Thou mayst, thou shalt; I will not go with thee:
I will instruct my sorrows to be proud;
For grief is proud and makes his owner stoop.
To me and to the state of my great grief
Let kings assemble; for my grief's so great
That no supporter but the huge firm earth
Can hold it up: here I and sorrow sit;
Here is my throne, bid kings come bow to it.

[*Seats herself on the ground.*

64. *those*] *these* F 4.

56. *She adulterates*] The Folios print "*Sh' adulterates*," thus indicating the scansion; meaning = "commits adultery." This somewhat rare use is almost paralleled by *Hamlet*, I. v. 41: "that *adulterate* beast" = that "adulterous" beast.

65. *under-bear*] support. Compare *Richard II.* I. iv. 29: "And patient *underbearing* of his fortune."

69. *For grief . . . stoop*] There is evidently some corruption of the text here, and the context leads one to suspect "*stoop*" and perhaps "*his owner*." All the suggested emendations wrest some meaning out of the passage, but not one of them carries conviction with it. Perhaps "proud" is the corrupt word, which ought to be "poor" (as suggested by H. A. C., *Athen.* 1867) or some such equivalent. This would make Constance say in effect, "I will,—in spite of my grief which is apt to bow me down and make me humble,—be proud in my sorrow and make kings come to me."

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Enter KING JOHN, KING PHILIP, LEWIS, BLANCH, ELINOR, *the* BASTARD, AUSTRIA, *and Attendants.*

K. Phi. 'Tis true, fair daughter; and this blessed day
Ever in France shall be kept festival:
To solemnise this day the glorious sun
Stays in his course and plays the alchemist,
Turning with splendour of his precious eye
The meagre cloddy earth to glittering gold:
The yearly course that brings this day about
Shall never see it but a holiday.

Const. A wicked day, and not a holy day! [*Rising.*
What hath this day deserved? what hath it done,
That it in golden letters should be set
Among the high tides in the calendar?
Nay, rather turn this day out of the week,
This day of shame, oppression, perjury.
Or, if it must stand still, let wives with child
Pray that their burthens may not fall this day,
Lest that their hopes prodigiously be cross'd:

82. *holiday*] *holy day* Ff 1, 2, 3; *holy-day* F 4.

77-80. *To solemnise . . . gold*] Compare Sonnet xxxiii.:—

"Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy."

Compare also *A Midsummer-Night's Dream*, III. ii. 390:—

"[I] like a forester, the groves may tread
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams."

85. *golden letters*] Probably a reference to the "*golden* number" used in calculating the feast days of the Church.

86. *tides*] in the sense of time. Compare "Time and *tide* wait for no man." "High *tides*" would mean festival-days, *e.g.* Whitsun-tide, Shrove-tide.

90. *fall*] Whether this means "*fall* due" or "to *fall*" literally is not quite clear.

91. *prodigiously*] Compare line 46 *supra*.

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But on this day let seamen fear no wrack;
No bargains break that are not this day made:
This day, all things begun come to ill end,
Yea, faith itself to hollow falsehood change!
K. Phi. By heaven, lady, you shall have no cause
To curse the fair proceedings of this day:
Have I not pawn'd to you my majesty?
Const. You have beguiled me with a counterfeit
Resembling majesty, which, being touch'd and tried,
Proves valueless: you are forsworn, forsworn;
You came in arms to spill mine enemies' blood,
But now in arms you strengthen it with yours:
The grappling vigour and rough frown of war
Is cold in amity and painted peace,

92. *on this day*] For some inscrutable reason the Folios put "*on this day*" within brackets. Mr. Craig has suggested that brackets sometimes played the part of commas in F 1. See *Cymbeline*, I. i. 120:—

"As I (my poor selfe) did exchange."

"But" here means "except," which Pope printed.

92. *wrack*] I keep the old form, which indicates the pronunciation.

93-95. *break . . . come . . . change*] These verbs here are in the subjunctive mood expressing a wish.

99. *Counterfeit*] *i.e.* a counterfeit coin. *Cf.* Ben Jonson, *Magnetic Lady*, iii. 1 (Routledge, p. 453 *a*):—

"had the slip slurr'd on me
A *counterfeit*."

Compare also Lyly, *Alexander and Campaspe* (1584), Prologue at Court: "As yet we cannot tell what we should tearme our labours, iron or bullion; only it belongeth to your Majestie to make them fit either for the forge or the mynt, currant by the stampe or *counterfeit* by the anvill."

100. *touch'd and tried*] tested by being rubbed on a touchstone. A touchstone was generally made of black jasper and the trained eye could tell the fineness of gold rubbed on it by the character of the streak left. Compare *Richard III.* IV. ii. 8:—

"Now do I play the touch,
To try if thou be current gold indeed."

102, 103. *in arms*] armed (line 102); in one another's arms (line 103). As Johnson said, "I am afraid here is a clinch intended."

105. *cold*] The inconsistency of the metaphor has led to many suggestions, most of them introducing other and equally great inconsistencies. It seems to me that the process of transforming vigour and a frown into amity may as well be expressed by "cooling" as by any other figure. I therefore see no reason to tamper with the text.

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And our oppression have made up this league.
Arm, arm, you heavens, against these perjured kings!
A widow cries; be husband to me, heavens!
Let not the hours of this ungodly day
Wear out the day in peace; but, ere sunset,
Set armed discord 'twixt these perjured kings!
Hear me, O, hear me!

Aust. Lady Constance, peace!

Const. War! war! no peace! peace is to me a war.
O Lymoges! O Austria! thou dost shame
That bloody spoil: thou slave, thou wretch, thou coward!
Thou little valiant, great in villany!
Thou ever strong upon the stronger side!
Thou Fortune's champion, that dost never fight
But when her humorous ladyship is by
To teach thee safety! thou art perjured too,
And soothest up greatness. What a fool art thou,
A ramping fool, to brag and stamp and swear

110. *day*] So Theobald; *daies* F 1; *dayes* F 2; *days* Ff 3, 4. 122. *and stamp*] *to stamp* F 4.

106. *And our . . . this league*] and your oppression of us has joined you together.

114. *O Lymoges! O Austria*] An unwarrantable identification of the Duke of Austria and the Viscount of Limoges, two entirely different people. See Introduction.

115. *bloody spoil*] the lion's skin which had previously raised the ire of the Bastard.

119. *humorous*] *i.e.* full of different humours, capricious. Compare *Love's Labour's Lost*, III. i. 76:—

"I, that have been love's whip;
A very beadle to a *humorous* sigh."

121. *Soothest up*] *i.e.* flatterest, dost humour. The tendency so prevalent nowadays to add "*up*" to verbs without adding much to the sense, except perhaps making the verb emphatic (*e.g.* "pay *up*," "smash *up*"), is to be detected in Elizabethan English. Compare *Spanish Tragedy*, III. x. 19: "Salve all suspicions, only soothe me *up*"; and *Friar Bacon* (1594), I. iii. 21, 22:—

"This is a fairing, gentle sir, indeed,
To soothe me *up* with such smooth flatterie."

122. *ramping*] wildly gesticulating. Cotgrave gives "*grimpement:* a

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Upon my party! Thou cold-blooded slave,
Hast thou not spoke like thunder on my side,
Been sworn my soldier, bidding me depend
Upon thy stars, thy fortune and thy strength,
And dost thou now fall over to my foes?
Thou wear a lion's hide! doff it for shame,
And hang a calf's-skin on those recreant limbs.

Aust. O, that a man should speak those words to me!

Bast. And hang a calf's-skin on those recreant limbs.

Aust. Thou darest not say so, villain, for thy life.

Bast. And hang a calf's-skin on those recreant limbs.

K. John. We like not this; thou dost forget thyself.

Enter PANDULPH.

K. Phi. Here comes the holy legate of the pope.

Pand. Hail, you anointed deputies of heaven!
To thee, King John, my holy errand is.
I Pandulph, of fair Milan cardinal,
And from Pope Innocent the legate here,

131. *calf's skin*] Capell; *Calves skin* Ff 1, 2, 3; *Calves-skin* F 4.

climbing, crawling, creeping, *ramping*, running upwards"; and "*gimper:* to ramp." "Lion rampant" in heraldry ought therefore to mean a lion climbing, and this is just the attitude of the lions "rampant" given in Woodward and Burnett's *Heraldry*, i. plate xxi. It would require little imagination however to deem this the representation of a lion seeking whom he might devour, and there is no doubt that in this speech of Constance "*ramping*" bears the meaning of rushing wildly about. As Mr. Wright suggests, the lion's skin had something to do with the choice of epithet. Mr. Craig tells me of a Kentish inn called the "*Ramping* Cat"!

127. *fall over*] revolt. Compare *1 Henry IV.* i. iii. 93:—

"Revolted Mortimer!
He never did fall off my sovereign liege,
But by the chance of war."

129. *calf's-skin*] There may be a reference here to the fact mentioned by Sir John Hawkins that domestic fools were clothed in a coat of calf's-skin. "*Calf*" in Shakespeare often means "fool."

129. *recreant*] cowardly. See note on "recreant" and "miscreant" in Arden edition of *Rickard II*.

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Do in his name religiously demand
Why thou against the church, our holy mother,
So wilfully doth spurn; and force perforce
Keep Stephen Langton, chosen archbishop
Of Canterbury, from that holy see:
This, in our foresaid holy father's name,
Pope Innocent, I do demand of thee.

K. John. What earthy name to interrogatories
Can task the free breath of a sacred king?
Thou canst not, cardinal, devise a name
So slight, unworthy and ridiculous,
To charge me to an answer, as the pope.
Tell him this tale; and from the mouth of England
Add thus much more, that no Italian priest
Shall tithe or toll in our dominions;
But as we, under heaven, are supreme head,
So under Him that great supremacy,
Where we do reign, we will alone uphold,
Without the assistance of a mortal hand:
So tell the pope, all reverence set apart
To him and his usurp'd authority.

144. *see*] F 4; *Sea* Ff 1, 2, 3. *taste* Ff 3, 4; *tax* Rowe (ed. 2).

148. *task*] Theobald; *tast* Ff 1, 2;

140. *religiously*] solemnly, or perhaps, in the name of religion.

142. *force perforce*] by violent means if necessary, by compulsion. Compare *2 Henry VI.* I. i. 258: "And, *force perforce*, I 'll make him yield the crown."

147. *What earthy name*, etc.] John here poses as the defender of the Constitution against the Church. See Introduction.

147. *interrogatories*] A technical term for questions which a witness was bound to answer faithfully. "A question in legal examinations" (Coles' *Dict.*). John asks "whose name can sanction questions put to a sacred king?"

154. *tithe or toll*] Used as verbs = to exact tithe or toll.

155. *heaven*] Here must be equivalent to God; see "Him" next line. Collier suggests reading "God."

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K. Phi. Brother of England, you blaspheme in this.

K. John. Though you and all the kings of Christendom
Are led so grossly by this meddling priest,
Dreading the curse that money may buy out;
And by the merit of vile gold, dross, dust,
Purchase corrupted pardon of a man,
Who in that sale sells pardon from himself,
Though you and all the rest so grossly led
This juggling witchcraft with revenue cherish,
Yet I alone, alone do me oppose
Against the pope and count his friends my foes.

Pand. Then, by the lawful power that I have,
Thou shalt stand cursed and excommunicate:
And blessed shall be he that doth revolt
From his allegiance to an heretic;
And meritorious shall that hand be call'd,
Canonised and worshipp'd as a saint,

164. *Dreading . . . out*] Compare Chaucer's *Prologue to Canterbury Tales*, lines 654-60:—

"He wolde techen him to have non awe,
In swich cas, of the erchedeknes curs,
But-if a mannes soule were in his purs.
For in his purs he sholde y-punisshed be.
'Purs is the erchedeknes helle,' seyde he."

165. *vile*] Nearly always spelt "vilde" or "vild" in plays of this period.

168, 169. *Though you . . . cherish*] though you and all the rest who are so foolishly led, help to keep up this juggling witchcraft (*i.e.* Popery) by contributing monies towards it.

173. *excommunicate*] excommunicated. English words from a Latin past participle in *-atus* are often used without the *-ed* in the past.

177. *Canonised . . . saint*] Seymour would read "Worshipp'd and *canonizéd* as a *saint*." But we may read "*canónizéd* and worshipp'd as a saint," which is the accentuation in *Hamlet*, I. iv. 47:—

"But tell
Why thy *canónizd* bones hearséd in death."

Compare also *Troilus and Cressida*, II. ii. 202:—

"And fame in time to come *canónize* us";

and III. iv. 52 *infra*, where Seymour again would needlessly invert the line for the same reason.

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That takes away by any secret course
Thy hateful life.

Const. O, lawful let it be
That I have room with Rome to curse awhile!
Good father cardinal, cry thou amen
To my keen curses; for without my wrong
There is no tongue hath power to curse him right.

Pand. There's law and warrant, lady, for my curse.

Const. And for mine too: when law can do no right,
Let it be lawful that law bar no wrong:
Law cannot give my child his kingdom here,
For he that holds his kingdom holds the law;
Therefore, since law itself is perfect wrong,
How can the law forbid my tongue to curse?

Pand. Philip of France, on peril of a curse,
Let go the hand of that arch-heretic;
And raise the power of France upon his head,
Unless he do submit himself to Rome.

Eli. Look'st thou pale, France? do not let go thy hand.

Const. Look to that, devil; lest that France repent,
And by disjoining hands, hell lose a soul.

Aust. King Philip, listen to the cardinal.

185. *right,*] *right.* Ff. 196. *that, devil;*] Pope; *that devil;* Ff.

180. *room . . . Rome*] It seems evident that here "*room*" and "*Rome*" were to be pronounced alike. That "*Rome*" was pronounced "*room*" is shown by rhymes in *Lucrece*, 715 and 717, 1644 and 1645. Compare also *Julius Cæsar*, I. ii. 156: "Now is it *Rome* indeed and *room* enough."

185. *when law can do no right*, etc.] when the law cannot see people righted then let no wrongdoing at all be hindered. Law cannot give Arthur his kingdom, for John is master of the law; therefore since the law itself is "perfect wrong," how can I be rightfully restrained from cursing. This mixture of quibbling with passionate argument is characteristic of this play.

193. *raise the power . . . head*] lead the French forces against him.

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Bast. And hang a calf's-skin on his recreant limbs.
Aust. Well, ruffian, I must pocket up these wrongs,
Because—
Bast. Your breeches best may carry them.
K. John. Philip, what say'st thou to the cardinal?
Const. What should he say, but as the cardinal?
Lew. Bethink you, father; for the difference
Is purchase of a heavy curse from Rome,
Or the light loss of England for a friend:
Forgo the easier.
Blanch. That's the curse of Rome.
Const. O Lewis, stand fast! the devil tempts thee here
In likeness of a new untrimmed bride.
Blanch. The Lady Constance speaks not from her faith,
But from her need.

207. *That's*] *That s* Ff 1; *That is* Ff 2, 3, 4.

199. *And hang . . . recreant limbs*] The Bastard takes little interest in the wrongs of either party. He seems only too delighted that mischief is afoot and takes the opportunity to worry Austria.

203. *What . . . cardinal?*] what should he say, except what the Cardinal has already said?

207. *the curse of Rome*] To Blanch the curse of Rome would be the lesser of two evils, for if John and Philip fell out she would have to oppose her friends to her husband and his friends. This course she has to take ultimately.

209. *new untrimmed*] "Trim" in Elizabethan English means gaily decked. Compare the use as a verb in *Romeo and Juliet*, IV. iv. 24: "Go waken Juliet, go and *trim* her up." Taking the passage as it stands, we may explain it by supposing Constance to mean that Blanch was a new-made bride having just laid aside the trimmings in which she had been married. Schmidt drew attention in this connection to Sonnet xviii.:—

"And every fair from fair sometimes declines,
By chance or nature's changing course *untrimmed*."

White says "*untrimmed* = in deshabille," which is hardly likely, even though the marriage was suddenly clapped up. Others see an allusion to the bride's going to church with her hair dishevelled. Compare Webster, *Vittoria Corrombona* (ed. Dyce, p. 27, col. 1): "Let them dangle loose as a bride's hair." The emendations are "*new* and trimmed" (Theobald, who also conjectured "new untamed" or "new be-trimmed"), "new uptrimmed" (Dyce), "new entrimmed" (Richardson conj.), "new untamed" (Vaughan, agreeing with Theobald's conj.), "new-intervened" (Herr conj.).

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Const. O, if thou grant my need,
Which only lives but by the death of faith,
That need must needs infer this principle,
That faith would live again by death of need.
O then, tread down my need, and faith mounts up;
Keep my need up, and faith is trodden down!
K. John. The king is moved, and answers not to this.
Const. O, be removed from him, and answer well!
Aust. Do so, King Philip; hang no more in doubt.
Bast. Hang nothing but a calf's-skin, most sweet lout.
K. Phi. I am perplex'd, and know not what to say.
Pand. What canst thou say but will perplex thee more,
If thou stand excommunicate and cursed?
K. Phi. Good reverend father, make my person yours,
And tell me how you would bestow yourself.
This royal hand and mine are newly knit,
And the conjunction of our inward souls
Married in league, coupled and link'd together
With all religious strength of sacred vows;
The latest breath that gave the sound of words
Was deep-sworn faith, peace, amity, true love
Between our kingdoms and our royal selves,
And even before this truce, but new before,
No longer than we well could wash our hands
To clap this royal bargain up of peace,

233. *but new before,*] *but new—before—* Seymour conj.

227. *And the conjunction*, etc.] There is a looseness of construction in this sentence, for, although "conjunction" is the subject of "(is) married," "(is) coupled," and "(is) linked," these participles agree in meaning with "inward souls."

233. *but new before*] only just before.

235. *clap . . . up*] A bargain or a wager was sealed by a handshake. There are numerous instances in plays of the period. Compare Gosson's *To the Gentlewomen of London* (ed.

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Heaven knows, they were besmear'd and overstain'd
With slaughter's pencil, where revenge did paint
The fearful difference of incensed kings:
And shall these hands, so lately purged of blood,
So newly join'd in love, so strong in both,
Unyoke this seizure and this kind regreet?
Play fast and loose with faith? so jest with heaven,
Make such inconstant children of ourselves,
As now again to snatch our palm from palm,
Unswear faith sworn, and on the marriage-bed
Of smiling peace to march a bloody host,
And make a riot on the gentle brow
Of true sincerity? O, holy sir,
My reverend father, let it not be so!
Out of your grace, devise, ordain, impose
Some gentle order; and then we shall be blest
To do your pleasure and continue friends.

Pand. All form is formless, order orderless,
Save what is opposite to England's love.
Therefore to arms! be champion of our church,
Or let the church, our mother, breathe her curse,
A mother's curse, on her revolting son.
France, thou mayst hold a serpent by the tongue,

Arber, p. 59): "and the match (is) made, ere you strike hands"; and Middleton, *A Trick*, iii. 1 (Mermaid ed. p. 39): "Come, clap hands, a match."

240. *so strong in both*] *i.e.* hands strong in fight and strong in friendship.

241. *regreet*] greeting once again, therefore *re*-agreement, not merely greeting or salutation as most editors give. Compare *Richard II.* i. iii. 142: "Shall not regreet our fair dominions."

242. *Play fast and loose*] originally to play at a cheating game in which the gull had no chance (see Appendix); then to deal dishonourably.

253, 254. *All form . . . England's love*] Everything is null and void except what is directly opposed to love towards England.

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A chafed lion by the mortal paw,
A fasting tiger safer by the tooth,
Than keep in peace that hand which thou dost hold.
K. Phi. I may disjoin my hand, but not my faith.
Pand. So makest thou faith an enemy to faith;
And like a civil war set'st oath to oath,
Thy tongue against thy tongue. O, let thy vow
First made to heaven, first be to heaven perform'd,
That is, to be the champion of our church.
What since thou sworest is sworn against thyself
And may not be performed by thyself,
For that which thou hast sworn to do amiss
Is not amiss when it is truly done,
And being not done, where doing tends to ill,
The truth is then most done not doing it:
The better act of purposes mistook
Is to mistake again; though indirect,

259. *chafed*] So Theobald; *cased* Ff.

259. *chafed*] None of the suggested meanings for the "cased" of the Folios seems satisfactory. Mr. Moore-Smith says "the point of the epithet would seem to be that if the lion were shut in, the man would be shut in also, and so much more courage would be required." I fail to see why the man should be supposed to be shut in. *Henry VIII.* III. ii. 206, 207, supports Theobald:—

"so looks the chafed lion
Upon the daring huntsman who has gall'd him."

There is something to be said for Pope's reading, "chased," which would hold also in the *Henry VIII.* passage. A lion that had been hunted and, so to speak, driven to bay, would not be a pleasant creature to take by the paw. If we retain "*chafed*" we must of course assume it to mean "enraged."

268. *What since thou sworest*, etc.] "What you have sworn since then is sworn against yourself and cannot be performed by you, for what wrong you have sworn to do is not wrong if truly performed, and if you do it not, because the doing of it would be wrong, then you are most truly performing it by not doing it." An excellent bit of sophistry, quite in the early Shakespearian vein.

275-278. *though indirect . . . newburn'd*] though in not keeping your vow you are turning from the straight, yet since you are already on the wrong path this very turning will bring you back to the right path.

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Yet indirection thereby grows direct,
And falsehood falsehood cures, as fire cools fire
Within the scorched veins of one new-burn'd.
It is religion that doth make vows kept;
But thou hast sworn against religion,
By what thou swear'st against the thing thou swear'st,
And makest an oath the surety for thy truth
Against an oath: the truth thou art unsure
To swear, swears only not to be forsworn;
Else what a mockery should it be to swear!
But thou dost swear only to be forsworn;
And most forsworn, to keep what thou dost swear.
Therefore thy later vows against thy first
Is in thyself rebellion to thyself;
And better conquest never canst thou make

278. *scorched*] Ff 1, 2; *scorching* Ff 3, 4. 282, 283. *truth, Against an oath the truth,*] Ff 1, 2; *truth: Against an oath the truth,* Ff 3, 4. 288. *later*] Ff 1, 2; *latter* Ff 3, 4.

Compare *The Merchant of Venice*, IV. i. 216: "To do a great right, do a little wrong."

281. *But what thou swear'st*, etc.] Mr. Wright says that the language is made intentionally obscure. Although this passage is undoubtedly obscure, I cannot admit that Shakespeare ever deliberately made a serious character speak obscurely. Besides, the general argument here is plain enough—Of two oaths the greater, that taken to God and the Church, absolves Philip from the consequences of breaking a lesser, that plighted to John, if the lesser oath is contrary to the first. Most editors and critics have attempted to better the passage, but the alterations seem so violent that, as Mr. Wright says about Staunton and Hudson's readings, they may give a meaning which Shakespeare never intended. Lines 280, 281 are awkward, but can be taken to mean —"You have sworn against religion by calling in religion to witness an oath which will do her harm." "*The truth . . . forsworn*" is the phrase that offers most difficulty. It yields sense by supposing it to be a slight digression from the main argument, meaning—"and when you are asked to take an oath of which you are not sure of the consequences (such as, Pandulph would imply, the oath you took with John), you only swear not to be forsworn, *i.e.* on condition that it is not contrary to some greater oath."

289. *Is*] Explained as agreeing in number with *rebellion* and not with *vows*.

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Than arm thy constant and thy nobler parts
Against these giddy loose suggestions:
Upon which better part our prayers come in,
If thou vouchsafe them. But if not, then know
The peril of our curses light on thee
So heavy as thou shalt not shake them off,
But in despair die under their black weight.

Aust. Rebellion, flat rebellion!

Bast. Will 't not be?
Will not a calf's-skin stop that mouth of thine?

Lew. Father, to arms!

Blanch. Upon thy wedding-day?
Against the blood that thou hast married?
What, shall our feast be kept with slaughtered men?
Shall braying trumpets and loud churlish drums,
Clamours of hell, be measures to our pomp?
O husband, hear me! ay, alack, how new
Is husband in my mouth! even for that name,
Which till this time my tongue did ne'er pronounce,
Upon my knee I beg, go not to arms
Against mine uncle.

Const. O, upon my knee,
Made hard with kneeling, I do pray to thee,
Thou virtuous Dauphin, alter not the doom
Forethought by heaven!

305. *ay,*] Ff; *ah!* Theobald. 309-312. *Against . . . heaven!*] Pope's arrangement; Folios end the lines *kneeling . . . Dauphin . . . heaven.*

295. *peril . . . light*] Note confusion of number; *peril* grammatical subj. to *light*, but *them* showing that *curses* was treated as subj. in meaning.

303. *churlish*] This expressive epithet was applied to the drum once before (see II. i. 76 *supra*).

304. *measures*] The accompanying music to our wedding festivities.

312. *Forethought*] foreseen, and therefore, since "foreseen by heaven,"

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Blanch. Now shall I see thy love: what motive may
Be stronger with thee than the name of wife?
Const. That which upholdeth him that thee upholds,
His honour: O, thine honour, Lewis, thine honour!
Lew. I muse your majesty doth seem so cold,
When such profound respects do pull you on.
Pand. I will denounce a curse upon his head.
K. Phi. Thou shalt not need. England, I will fall from thee.
Const. O fair return of banish'd majesty!
Eli. O foul revolt of French inconstancy!
K. John. France, thou shalt rue this hour within this hour.
Bast. Old Time the clock-setter, that bald sexton Time,
Is it as he will? well then, France shall rue.
Blanch. The sun's o'ercast with blood: fair day, adieu!
Which is the side that I must go withal?
I am with both: each army hath a hand;
And in their rage, I having hold of both,

foreordained. Compare *Cymbeline*, III. iv. 171:—

"Fore-thinking this, I have already fit—
'Tis in my cloak bag—doublet, hat, hose . . ."

Cotgrave has "*premeditè*: premeditated, forethought of."

317. *I muse*] I marvel. Compare *Two Gentlemen of Verona*, I. iii. 64: "*Muse* not that I thus suddenly proceed."

318. *respects*] considerations. See *Hamlet*, III. i. 68:—

"There 's the *respect*
That makes calamity of so long life";

and compare v. iv. 41 *infra*.

319. *denounce*] merely equivalent to our "proclaim"; it contains of course no idea of impeachment or accusation.

320. *fall from thee*] leave your party. Mr. Wright quotes Heywood, *2 Edward IV.* i. 6:—

"If he will recant
And *fall from* Lewis again."

322. *French inconstancy*] Compare a curious passage in Gosson's *Schoole of Abuse* (ed. Arber, p. 34): "We have robbed Greece of gluttonie, Italy of wantonnesse, Spaine of pride, Fraunce of deceite, and Dutchland of quaffing."

324, 325. *Old Time . . . shall rue*] The Bastard remarks after John's threat, "If it 's merely a matter of time France *shall* rue." This lacks the usual salt of the Bastard's speeches, and the text has been suspected.

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They whirl asunder and dismember me.
Husband, I cannot pray that thou mayst win;
Uncle, I needs must pray that thou mayst lose;
Father, I may not wish the fortune thine;
Grandam, I will not wish thy wishes thrive:
Whoever wins, on that side shall I lose;
Assured loss before the match be play'd.

Lew. Lady, with me, with me thy fortune lies.

Blanch. There where my fortune lives, there my life dies.

K. John. Cousin, go draw our puissance together.

[*Exit Bastard.*

France, I am burn'd up with inflaming wrath;
A rage whose heat hath this condition,
That nothing can allay, nothing but blood,
The blood, and dearest-valued blood, of France.

K. Phi. Thy rage shall burn thee up, and thou shalt turn
To ashes, ere our blood shall quench that fire:
Look to thyself, thou art in jeopardy.

K. John. No more than he that threats. To arms let's hie!

[*Exeunt.*

337. *lies*] *lives* Capell. 341. *this*] *a* Vaughan conj. 342. *allay*] *alloy't* Dyce (ed. 2) (Capell conj.).

339. *Cousin*] Loosely used for kinsman in Elizabethan English. Cotgrave has "*Cousin:* a cosin or kinsman."

339. *puissance*] powers, forces. Sometimes a dissyllable, here a trisyllable.

343. *The blood . . . blood*] The repetition of the word "*blood*" has led to emendation. Hudson prints, after a suggestion of Sidney Walker's, "The best and dearest valued *blood*." Hudson also suggests "*The blood*, the dearest-valued *blood*." Bulloch conjectures "the dearest-valued blue." The text, however, is defensible. John says nothing can allay his rage but blood; he is going to state that it must be French blood, and when half-way through the sentence, he sees a method of heightening the effect and interjects "and (that the) dearest-valued blood."

346. *jeopardy*] danger, hazard. Mr. Wright derives this from *jeu parti*, a game where the risk is evenly divided.

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SCENE II.—*The same. Plains near Angiers.*

Alarums, excursions. Enter the BASTARD, *with* AUSTRIA'S *head.*

Bast. Now, by my life, this day grows wondrous hot;
Some airy devil hovers in the sky,
And pours down mischief. Austria's head lie there,
While Philip breathes.

Enter KING JOHN, ARTHUR, *and* HUBERT.

K. John. Hubert, keep this boy. Philip, make up:
My mother is assailed in our tent,
And ta'en, I fear.
Bast. My lord, I rescued her;
Her highness is in safety, fear you not:
But on, my liege; for very little pains
Will bring this labour to an happy end.

[*Exeunt.*

2. *airy*] *fiery* Theobald (Warburton). 7. *ta'en*] Rowe; *tane* Ff.

2. *airy*] belonging to the air, aerial. Compare the old list of *dramatis personæ* in *The Tempest:* "Ariel, an ayrie Spirit"; also Webster, *The Devil's Law Case*, v. 5 (ed. Dyce, p. 143): "The devil that rules in the air hangs in their light." This line also occurs in the *Duchess of Malfi*, II. i. (Dyce, p. 67). Spirits were divided into four classes inhabiting respectively the four elements, air, fire, earth and water.

5. *Hubert . . . make up*] Editors have been unwilling to let this line remain defective. Pope reads "There, *Hubert*"; Keightley, "Here, *Hubert*"; Fleay, "Good *Hubert.*" Rann, after a conjecture of Tyrwhitt's, inserts "thou" after "keep." Theobald reads "Richard" and Hanmer "Cousin" for "Philip." It would be equally natural for King John and for Shakespeare to forget the Bastard's change of name.

5. *make up*] move onward. Compare *1 Henry IV.* v. iv. 4, 5:—

"I do beseech your majesty, make up,
Lest your retirement do amaze your friends."

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SCENE III.—*The same.*

Alarums, excursions, retreat. Enter KING JOHN, ELINOR, ARTHUR, *the* BASTARD, HUBERT, *and Lords.*

K. John. [*To Elinor.*] So shall it be; your grace shall stay behind
So strongly guarded. [*To Arthur.*] Cousin, look not sad:
Thy grandam loves thee; and thy uncle will
As dear be to thee as thy father was.
Arth. O, this will make my mother die with grief!
K. John. [*To the Bastard.*] Cousin, away for England! haste before:
And, ere our coming, see thou shake the bags
Of hoarding abbots; imprisoned angels
Set at liberty: the fat ribs of peace
Must by the hungry now be fed upon:
Use our commission in his utmost force.
Bast. Bell, book, and candle shall not drive me back,
When gold and silver becks me to come on.
I leave your highness. Grandam, I will pray,
If ever I remember to be holy,
For your fair safety; so, I kiss your hand.

2. *So*] Lettsom's conjecture, adopted by Hudson, of "More" for "*So*" seems very plausible. The printer's error can be explained by his eye having caught the "*So*" of the previous line—a common failing among printers.

8, 9. *imprisoned . . . liberty*] The want of rhythm in these lines has led to emendation. Sidney Walker's proposed transposition, printed by Grant White, is the least violent way out of the difficulty, if real difficulty there be. He would read "set at *liberty*, *Imprisoned* angels."

12. *Bell, book, and candle*] The "properties" necessary for the performance of the Catholic curse of excommunication; referred to in *Kynge Johan*.

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Eli. Farewell, gentle cousin.
K. John. Coz, farewell.
[*Exit Bastard.*
Eli. Come hither, little kinsman; hark, a word.
K. John. Come hither, Hubert. O my gentle Hubert,
We owe thee much! within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love:
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.
Give me thy hand. I had a thing to say,
But I will fit it with some better time.
By heaven, Hubert, I am almost ashamed
To say what good respect I have of thee.
Hub. I am much bounden to your majesty.
K. John. Good friend, thou hast no cause to say so yet,
But thou shalt have; and creep time ne'er so slow,
Yet it shall come for me to do thee good.
I had a thing to say, but let it go:
The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds
To give me audience: if the midnight bell
Did, with his iron tongue and brazen mouth,

26. *time*] Pope; *tune* Ff.

22. *advantage*] Mr. Wright and Mr. Moore-Smith explain this as "interest." It is true that the line may be paraphrased "I mean to pay back thy love with interest," because our modern phrase "with interest" really means more than mere legally due interest. The word here and in *1 Henry IV.* II. iv. 599, "The money shall be paid back with *advantage*," means something thrown into the bargain, more than one can legally expect. See Cotgrave, "*Avantage*: . . . an advantage, . . . overplus, addition, eeking."

28. *respect*] opinion, esteem.

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Sound on into the drowsy ear of night;
If this same were a churchyard where we stand,
And thou possessed with a thousand wrongs;
Or if that surly spirit, melancholy,
Had baked thy blood and made it heavy-thick,
Which else runs tickling up and down the veins,
Making that idiot, laughter, keep men's eyes
And strain their cheeks to idle merriment,
A passion hateful to my purposes;
Or if that thou couldst see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone,
Without eyes, ears and harmful sound of words;
Then, in despite of brooded watchful day,

43. *heavy-thick*] Pope; *heavy, thick* Ff. 44. *tickling*] *trickling* Grey conj.; *tingling* Collier MS.

39. *ear*] So printed by Dyce and Staunton after conjectures of Collier and Sidney Walker. The Folios have "race," which is therefore supposed to have been a misprint for "*eare*." For "on" Theobald printed "one." But as Vaughan pointed out the midnight bell does not sound one! Delius conjectured "on!" Wetherell "not" and Bulloch "dong." Other emendations of the line have been proposed, but with the single alteration of "race" to "*ear*" it gives perfectly good sense.

45. *keep*] occupy. Compare *Love's Labour's Lost*, IV. iii. 324: "Other slow arts entirely *keep* the brain." Mr. P. A. Daniel points out that in *The Puritan*, III. vi. 592, we find "we 'll *steep* Our eyes in laughter."

50. *conceit*] in Elizabethan English often means imagination. Compare *Richard II.* II. ii. 33: "'Tis nothing but *conceit*, my gracious lady." Here it has a wider meaning, equivalent to "some intangible power of the mind."

52. *brooded*] Even though "*brooded*" be equivalent to "brooding," as Mr. Wright points out, it does not seem an apt epithet for "day" in this connection. Cotgrave gives "*Accouvé; brooded:* set close on, crouded (crouched?) over; also covered, hidden, overshadowed," thus vouching for the form of the word in *-ed*, but proving the inapplicability of the meaning. The day cannot be proud, wanton and full of gawds, attended with the pleasures of the world, watchful and at the same time brooded. Pope reads "broad-ey'd," Collier MS. "the broad," Delius after a conj. of Mason's, "*brooded*-watchful." An anonymous conj. in Halliwell suggests "broody," while Vaughan has withdrawn his suggestion of "bruited." Perhaps the Delius-Mason reading is the least objectionable, taking "*brooded*" to be an epithet applied to watchful, the day being as watchful as a sitting bird; but even this is far from satisfactory.

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I would unto thy bosom pour my thoughts:
But, ah, I will not! yet I love thee well;
And, by my troth, I think thou lovest me well.
Hub. So well, that what you bid me undertake,
Though that my death were adjunct to my act,
By heaven, I would do it.
K. John. Do not I know thou wouldst?
Good Hubert, Hubert, Hubert, throw thine eye
On yon young boy; I 'll tell thee what, my friend,
He is a very serpent in my way;
And wheresoe'er this foot of mine doth tread,
He lies before me: dost thou understand me?
Thou art his keeper.
Hub. And I 'll keep him so,
That he shall not offend your majesty.
K. John. Death.
Hub. My Lord?
K. John. A grave.
Hub. He shall not live.
K. John. Enough.
I could be merry now. Hubert, I love thee;
Well, I 'll not say what I intend for thee:
Remember. Madam, fare you well:
I 'll send those powers o'er to your majesty.
Eli. My blessing go with thee!
K. John. For England, cousin, go:
Hubert shall be your man, attend on you
With all true duty. On toward Calais, ho!

[*Exeunt.*

66. *My lord?*] Rowe; *My lord.* Ff. 72. *attend*] Ff 1, 2; *to attend* Ff 3, 4; *t' attend* Pope.

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SCENE IV.—*The same. The French King's tent.*

Enter KING PHILIP, LEWIS, PANDULPH, *and Attendants.*

K. Phi. So, by a roaring tempest on the flood,
A whole armado of convicted sail
Is scattered and disjoin'd from fellowship.
Pand. Courage and comfort! all shall yet go well.
K. Phi. What can go well, when we have run so ill?
Are we not beaten? Is not Angiers lost?
Arthur ta'en prisoner? divers dear friends slain?
And bloody England into England gone,
O'erbearing interruption, spite of France?
Lew. What he hath won, that hath he fortified:
So hot a speed with such advice disposed,
Such temperate order in so fierce a cause,
Doth want example: who hath read or heard
Of any kindred action like to this?
K. Phi. Well could I bear that England had this praise
So we could find some pattern of our shame.

Pandulph] *Pandulpho* F 1; *Pandupho* Ff 2, 3, 4. 14. *kindred action*] hyphened in Ff.

2. *armado*] From the Spanish *armada*, a fleet of armed ships.

2. *convicted*] Mr. Wright takes this to mean "beaten, discomfited," for which Malone gives the authority of Florio's *Worlde of Words*. The *New Eng. Dict.* quotes Lloid's *Pilgrimage of Princes* (1607), ii.: "(Hippolita) being *convicted* by Theseus . . . was married to him." This meaning gives quite good sense—A discomfited fleet has been scattered by a storm—and disposes of the various suggested emendations. Mr. Wright sees in the phrase a reference to the defeat of the Spanish Armada. Delius reads "connected."

12. *cause*] Theobald made a tempting suggestion of *course*, which Hanmer has printed.

16. *So we could . . . our shame*] If we could find some example of others put to such shame as we have been.

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Enter CONSTANCE.

Look, who comes here! a grave unto a soul;
Holding the eternal spirit, against her will,
In the vile prison of afflicted breath.
I prithee, lady, go away with me.

Const. Lo, now! now see the issue of your peace.

K. Phi. Patience, good lady! comfort, gentle Constance!

Const. No, I defy all counsel, all redress,
But that which ends all counsel, true redress,
Death, death; O amiable lovely death!
Thou odoriferous stench! sound rottenness!
Arise forth from the couch of lasting night,
Thou hate and terror to prosperity,
And I will kiss thy detestable bones
And put my eyeballs in thy vaulty brows
And ring these fingers with thy household worms
And stop this gap of breath with fulsome dust
And be a carrion monster like thyself:

24, 25. *redress, Death, death;*] Theobald; *redresse: Death, death,* Ff; *redress, Death; death,* Pope.

19. *the vile prison . . . breath*] The body is often looked upon as a vile prison for the purer spirit or breath (*anima*) which is afflicted by being kept prisoner within the body. One is reminded of Browning's *Karshish*:—

"This man's flesh he hath admirably made,
Blown like a bubble, kneaded like a paste,
To coop up and keep down on earth a space
That puff of vapour from his mouth, man's soul."

23. *defy*] renounce. Compare *1 Henry IV.* I. iii. 228: "All studies here I solemnly *defy*."

26. *Thou . . . rottenness!*] The man who could pen certain passages in the *Dunciad* rejected this line!

27. *forth from*] The inversion "*from forth*" of the Collier MS. betters the line in rhythm and gives a more natural order of words than "Arise *forth*."

28. *Thou hate . . . prosperity*] Thou who art hated and feared by the prosperous.

29-36. *And I will kiss*, etc.] Constance compares death to a skeleton and goes into grim detail.

32. *fulsome*] nauseous. See Cotgrave, "*Nideur:* the stench, or *fulsom* savour of things broiled or burnt."

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Come, grin on me, and I will think thou smilest,
And buss thee as thy wife. Misery's love,
O, come to me!

K. Phi. O fair affliction, peace!

Const. No, no, I will not, having breath to cry:
O, that my tongue were in the thunder's mouth!
Then with a passion would I shake the world;
And rouse from sleep that fell anatomy
Which cannot hear a lady's feeble voice,
Which scorns a modern invocation.

Pand. Lady, you utter madness, and not sorrow.

Const. Thou art not holy to belie me so;
I am not mad: this hair I tear is mine;
My name is Constance; I was Geffrey's wife;
Young Arthur is my son, and he is lost:
I am not mad: I would to heaven I were!
For then, 'tis like I should forget myself:
O, if I could, what grief should I forget!

39. *would I*] F 1; *I would* Ff 2, 3, 4. 44. *not holy*] F 4; *holy* Ff 1, 2, 3.

35. *buss*] to kiss wantonly. The older form was "bass." The same distinction holds between "kissing" and "*bussing*" as between modern French *embraser* and *baiser*.

36. *affliction*] afflicted one. The abstract for concrete.

40. *anatomy*] skeleton. So *Comedy of Errors*, v. i. 237-238:—

"a hungry lean-faced villain,
A mere *anatomy*."

Compare Cotgrave, "*Scelete*: the whole coagmentation of bones in their natural position; also an *anatomy* made thereof"; and Reginald Scot's *Discoverie of Witchcraft*, 1584 (Nicholson, p. 36): "as bare and naked as an *anatomie*."

42. *modern*] trite, commonplace. Compare *All's Well that Ends Well*, II. iii. 2: "To make *modern* and familiar things supernatural and causeless"; also *As You Like It*, II. vii. 156: "Full of wise saws and *modern* instances." Rowe, Knight and Collier MS. emend needlessly. See Prof. Case's note in *Antony and Cleopatra* (Arden Shakespeare).

44. *not holy*] This emendation by the fourth Folio is perhaps not so good as the "*unholy*" conjectured by Steevens, and adopted by Delius and Staunton; but it has the Folio authority.

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Preach some philosophy to make me mad,
And thou shalt be canonized, cardinal;
For, being not mad but sensible of grief,
My reasonable part produces reason
How I may be deliver'd of these woes,
And teaches me to kill or hang myself:
If I were mad, I should forget my son,
Or madly think a babe of clouts were he:
I am not mad; too well, too well I feel
The different plague of each calamity.

K. Phi. Bind up those tresses. O, what love I note
In the fair multitude of those her hairs!
Where but by chance a silver drop hath fallen,
Even to that drop ten thousand wiry friends
Do glue themselves in sociable grief,
Like true, inseparable, faithful loves,
Sticking together in calamity.

Const. To England, if you will.

K. Phi. Bind up your hairs.

Const. Yes, that I will; and wherefore will I do it?
I tore them from their bonds and cried aloud,
"O that these hands could so redeem my son,
As they have given these hairs their liberty!"
But now I envy at their liberty,
And will again commit them to their bonds,
Because my poor child is a prisoner.

52. *canonized*] pronounced canón-iz'd. See III. i. 177 *supra*.

58. *babe of clouts*] rag doll.

64. *friends*] Rowe's reading. The Folios have "*fiends*"—a queer error.

68. *To England*] Constance's reply to Philip's invitation, line 20. Mr. Wright suggests that lines 21-67 may have been added to the original draft of the play. His alternative suggestion that Constance is sinking into apathy after her first outburst is not convincing, because, in the next line, she resumes her lamentations.

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And, father cardinal, I have heard you say
That we shall see and know our friends in heaven:
If that be true, I shall see my boy again;
For since the birth of Cain, the first male child,
To him that did but yesterday suspire,
There was not such a gracious creature born.
But now will canker sorrow eat my bud
And chase the native beauty from his cheek
And he will look as hollow as a ghost,
As dim and meagre as an ague's fit,
And so he'll die; and, rising so again,
When I shall meet him in the court of heaven
I shall not know him: therefore never, never
Must I behold my pretty Arthur more.

Pand. You hold too heinous a respect of grief.

Const. He talks to me that never had a son.

K. Phi. You are as fond of grief as of your child.

Const. Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form;

78. *If that . . . boy again*] The slight irregularity of this line has led to its being suspected, and its contradiction of lines 88, 89 appears to confirm the suspicion. Pope omits "true," Vaughan omits "see," Fleay, following Sidney Walker's conjecture, prints "shall," while Seymour conjectures "I'll." All these merely set the rhythm right. Kinnear conjectures "If that be true, then never shall I see my boy again." But this is not warranted by the real meaning of the speech. Constance first takes comfort from the thought that she will see and know her son in heaven. But then comes the thought "sorrow will so alter him that I may meet him in the court of heaven and not know him, therefore I shall never see him more."

90. *You hold . . . of grief*] You look upon your grief too hatefully.

92. *You are as fond . . . child*] One may suspect a play upon "*fond*" here. You are as fond of (or you as foolish owing to) grief as you are fond of your child. Constance, of course, only sees one meaning.

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Then have I reason to be fond of grief.
Fare you well: had you such a loss as I,
I could give better comfort than you do.
I will not keep this form upon my head,
When there is such disorder in my wit.
O Lord! my boy, my Arthur, my fair son!
My life, my joy, my food, my all the world!
My widow-comfort, and my sorrows' cure! [*Exit.*

K. Phi. I fear some outrage, and I 'll follow her. [*Exit.*

Lew. There 's nothing in this world can make me joy:
Life is as tedious as a twice-told tale
Vexing the dull ear of a drowsy man;
And bitter shame hath spoil'd the sweet world's taste,
That it yields nought but shame and bitterness.

Pand. Before the curing of a strong disease,
Even in the instant of repair and health,
The fit is strongest; evils that take leave,
On their departure most of all show evil:
What have you lost by losing of this day?

Lew. All days of glory, joy and happiness.

Pand. If you had won it, certainly you had.

101. Most editors print a stage-direction here. "Tearing off her Head-cloaths," Pope; "Looses her hair again," Dent MS.; "Tearing her hair" Collier, ed. 2 (Collier MS.). It is evident that Constance does again fall to tearing her hair, and we must understand "form" as merely order or arrangement in opposition to "disorder" in the next line without going into the concrete "Head-cloaths" of Pope.

107. *joy*] rejoice. So *Much Ado About Nothing*, I. i. 28: "How much better it is to weep at joy than to *joy* at weeping!"

110. *world's*] Pope's almost certain emendation of the "*words*" of the Folios. Delius suggests a meaning by allowing "*word's*" to refer to life, and reading "that sweet *word's* taste." Jackson conjectures "word, state."

111. *shame*] The repetition of "*shame*" has led Sidney Walker to conjecture "gall" in the second place, while Cartwright suggests "grief." There is no pressing need for this painting of the lily.

118. *If you had won it*, etc.] Pandulph rises through sophistry into prophecy.

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No, no; when fortune means to men most good,
She looks upon them with a threatening eye.
'Tis strange to think how much King John hath lost
In this which he accounts so clearly won:
Are not you grieved that Arthur is his prisoner?

Lew. As heartily as he is glad he hath him.

Pand. Your mind is all as youthful as your blood.
Now hear me speak with a prophetic spirit;
For even the breath of what I mean to speak
Shall blow each dust, each straw, each little rub,
Out of the path which shall directly lead
Thy foot to England's throne; and therefore mark.
John hath seized Arthur; and it cannot be
That, whiles warm life plays in that infant's veins,
The misplaced John should entertain an hour,
One minute, nay, one quiet breath of rest.
A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slippery place
Makes nice of no vile hold to stay him up:
That John may stand, then Arthur needs must fall;
So be it, for it cannot be but so.

Lew. But what shall I gain by young Arthur's fall?

132. *whiles*] *whilst* Rowe. 139. *stand, then*] *stand then*, Hanmer.

128. *rub*] "Any obstruction to the bowl's course from inequalities of the ground or natural obstacles; also used of a running bowl sideling from another" (*Encyc. of Sport*, i. 129). "Each dust, each straw," is hardly any exaggeration, for a good bowling-green is supposed to be as absolutely true as a billiard-table. Bowls was a favourite Elizabethan game, and from Shakespeare's frequent references to it we may guess that it was a favourite game of his.

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Pand. You, in the right of Lady Blanch your wife,
May then make all the claim that Arthur did.
Lew. And lose it, life and all, as Arthur did.
Pand. How green you are and fresh in this old world!
John lays you plots; the times conspire with you;
For he that steeps his safety in true blood
Shall find but bloody safety and untrue.
This act so evilly born shall cool the hearts
Of all his people and freeze up their zeal,
That none so small advantage shall step forth
To check his reign, but they will cherish it;
No natural exhalation in the sky,
No scope of nature, no distemper'd day,
No common wind, no customed event,
But they will pluck away his natural cause
And call them meteors, prodigies and signs,
Abortives, presages and tongues of heaven,
Plainly denouncing vengeance upon John.

152. *reign*] F 4; *reigne* Ff 1, 2, 3; *rein* Capell conj.

146. *John lays you plots*] John lays plots by which you and not he will benefit. Malone conjectures "your plots," where the meaning would necessarily be the same; hence we gain nothing by the alteration.

151, 152. *none so small . . . but*] no circumstance, however trifling, that may give them any weapon against him will they omit to make the most of.

153. *exhalation*] meteor. So *Julius Cæsar*, II. i. 44: "The *exhalations* whizzing in the air"; and *1 Henry IV.* II. iv. 352: "My lord, do you see these meteors? Do you behold these *exhalations?*" See "meteor," line 157 *infra*.

154. *scope of nature*] anything within the range of natural phenomena. Pope reads "scape" as equivalent to "freak," but this is unsupported by any example of the same use in Shakespeare.

157. *meteors*] supernatural phenomena. See Coles, "*Meteors:* apparitions on high, or bodies imperfectly mixt of vapours drawn up in the air, as comets, clouds, wind, rain, etc." Evidently in the sixteenth and seventeenth centuries "meteors" and "exhalations" were terms loosely used and imperfectly understood.

158. *Abortives*] We may either take this to mean abortions of nature, or dreadful happenings that would bring about abortion in those witnessing them.

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Lew. May be he will not touch young Arthur's life,
But hold himself safe in his prisonment.
Pand. O, sir, when he shall hear of your approach,
If that young Arthur be not gone already,
Even at that news he dies; and then the hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change,
And pick strong matter of revolt and wrath
Out of the bloody fingers' ends of John.
Methinks I see this hurly all on foot:
And, O, what better matter breeds for you
Than I have named! The bastard Faulconbridge
Is now in England, ransacking the church,
Offending charity: if but a dozen French
Were there in arms, they would be as a call
To train ten thousand English to their side,
Or as a little snow, tumbled about,
Anon becomes a mountain. O noble Dauphin,
Go with me to the king: 'tis wonderful

164. *that*] *this* F 4.

166-168. *And kiss the lips . . . John*] will greet change as a welcome stranger, and find good cause for revolt and wrath in those crimes in which John has dabbled. Compare this unpleasant metaphor with *Gammer Gurton's Needle* (1563), ed. Gayley, line 153:—

"I picke not this geare, hearst thou, out of my fingers endes; But he that hard (*sic*) it told me."

169. *hurly*] tumult. Compare *The Taming of the Shrew*, IV. i. 206: "amid this *hurly*." In Holland's *Livy* (1600), "*hurly*" is used to translate the Latin *tumultus*. The commoner form is "hurly-burly," which is still in use.

173. *charity*] in the wider sense of "good-will," as in the phrase "Faith, Hope, and Charity."

174. *a call*] a decoy bird. Compare Lodge's *Alarum against Usury*: "It is enough for silly birds to be led by the *call* of the fowler."

175. *train*] to draw, attract. Fr. *trainer*. If a dozen French were there they would act as a decoy to entice ten thousand English to their side.

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What may be wrought out of their discontent,
Now that their souls are topful of offence.
For England go: I will whet on the king.

Lew. Strong reasons make strong actions: let us go:
If you say ay, the king will not say no. [*Exeunt.*

182. *make*] Capell; *makes* Ff. *strong*] Ff 2, 3, 4; *strange* F 1.

180. *topful*] brimful. Compare *Macbeth*, I. v. 44: "*topfull* of direst cruelty."

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ACT IV

SCENE I.—*A room in a castle.*

Enter HUBERT *and Executioners.*

Hub. Heat me these irons hot; and look thou stand
Within the arras: when I strike my foot
Upon the bosom of the ground, rush forth,
And bind the boy which you shall find with me
Fast to the chair: be heedful: hence, and watch.
First Exec. I hope your warrant will bear out the deed.
Hub. Uncleanly scruples! fear not you: look to't.
[*Exeunt Executioners.*
Young lad, come forth; I have to say with you.

Enter ARTHUR.

Arth. Good morrow, Hubert.
Hub. Good morrow, little prince.

1. *thou*] *you* Rowe.

2. *arras*] tapestry, so called from its having been first manufactured at Arras. It was evidently hung at some distance from the walls, for we often hear of people hiding behind it, as did Polonius in *Hamlet*.

7. *Uncleanly . . . you*] The first three Folios read "Uncleanly scruples fear not you"; the fourth Folio inserts a comma after "scruples." The reading in the text is that of Rowe. Mr. Moore-Smith, following Schmidt and the first three Folios, would take the meaning as "Let no unbecoming scruples frighten you," giving "fear" the same meaning as it bears in II. i. 383. This is rather forcing the construction, and Rowe's reading is much to be preferred, especially as the fourth Folio supports it.

8. *Young lad*] Arthur is not to be classed with the children of Shakespeare—young Macduff, little Edmund of England, little Coriolanus. Shakespeare deliberately calls him a lad, and he is more like the sons of Cymbeline.

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Arth. As little prince, having so great a title
To be more prince, as may be. You are sad.
Hub. Indeed, I have been merrier.
Arth. Mercy on me!
Methinks no body should be sad but I:
Yet, I remember, when I was in France,
Young gentlemen would be as sad as night,
Only for wantonness. By my christendom,
So I were out of prison and kept sheep,
I should be as merry as the day is long;
And so I would be here, but that I doubt
My uncle practises more harm to me:
He is afraid of me and I of him:
Is it my fault that I was Geffrey's son?
No, indeed, is't not; and I would to heaven
I were your son, so you would love me, Hubert.
Hub. [*Aside.*] If I talk to him, with his innocent prate
He will awake my mercy which lies dead:
Therefore I will be sudden and dispatch.
Arth. Are you sick, Hubert? you look pale to-day:
In sooth, I would you were a little sick,

10. *As little prince*, etc.] considering my great title, heir to the crown of England, I am at present as little a prince as may be.

16. *wantonness*] out of mere affectation. It was a fashion of the time to affect melancholy. See Jaques' description of the various kinds of melancholy in *As You Like It*, IV. i. 10.

16. *christendom*] christening, baptism, Christianity—therefore "by my *christendom*" means "by the fact that I am a Christian,"

19. *doubt*] fear.

20. *practises*] plots. Compare Cotgrave, "*manigance:* secret practising or packing in a matter."

23. *is 't*] The Folios are here at cross purposes. Folios 1 and 4 read "*is 't*," 2 and 3 "it 's." Pope reads "it is." Mr. Moore-Smith says that there ought to be no comma after "indeed," in order to explain the inversion "*is' t*" on the model of the German *Gewiss ist es so.*

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That I might sit all night and watch with you:
I warrant I love you more than you do me.
Hub. [*Aside.*] His words do take possession of my bosom.
Read here, young Arthur. [*Showing a paper.*
[*Aside.*] How now, foolish rheum!
Turning dispiteous torture out of door!
I must be brief, lest resolution drop
Out at mine eyes in tender womanish tears.
Can you not read it? is it not fair writ?
Arth. Too fairly, Hubert, for so foul effect:
Must you with hot irons burn out both mine eyes?
Hub. Young boy, I must.
Arth. And will you?
Hub. And I will.
Arth. Have you the heart? When your head did but ache,
I knit my handkercher about your brows,
The best I had, a princess wrought it me,
And I did never ask it you again;
And with my hand at midnight held your head,
And like the watchful minutes to the hour,
Still and anon cheer'd up the heavy time,

34. *dispiteous*] *dispitious* Ff. 35. *lest*] F 4; *least* Ff 1, 2, 3. 46. *minutes to*] Rowe; *minutes, to* Ff.

34. *dispiteous*] merciless.

38. *Too fairly . . . foul effect*] too well written, Hubert, to convey such a horrible meaning. Malone suggests "a fact" for "*effect.*" But compare *Hamlet*, III. iv. 129:—

"Do not look upon me;
Lest with this piteous action you convert
My stern *effects.*"

42. *handkercher*] needlessly corrected into "handkerchief" by Rowe. The form "*handkercher*" still survives in vulgar speech.

46. *watchful minutes to the hour*] *i.e.* minutes which watch the hour. A common Elizabethan inversion.

47. *Still and anon*] continually, ever and again. For this use of "*still*" see note on II. i. 522 *supra*. Compare also Dekker, *King's Entertainment* (1604), ed. Pearson, 1318: "Envy

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Saying, "What lack you?" and "Where lies your grief?"
Or "What good love may I perform for you?"
Many a poor man's son would have lien still
And ne'er have spoke a loving word to you;
But you at your sick service had a prince.
Nay, you may think my love was crafty love,
And call it cunning: do, an if you will:
If heaven be pleased that you must use me ill,
Why then you must. Will you put out mine eyes?
These eyes that never did nor never shall
So much as frown on you.

Hub. I have sworn to do it;
And with hot irons must I burn them out.

Arth. Ah, none but in this iron age would do it!
The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears
And quench his fiery indignation
Even in the matter of mine innocence;

63. *his*] Capell; *this* Ff.

. . . stood . . . neere unto Vertue, but making a shew of fearfulnesse to approach her and the light: yet *still and anon* casting her eyes sometimes to the one side beneath." Perhaps this phrase has some connection with the curious "*still-an-end*" of *Two Gentlemen of Verona*, IV. iv. 67. Schmidt calls this latter a corruption of "*still and anon*."

50. *lien*] A form of the participle of "lie," which survived right into the nineteenth century (see *New Eng. Dict.*); now superseded by the form "lain." The first three Folios have "lyen," the fourth "lain." In *Pericles*, III. ii. 85, we again read "lien" ("I heard of an Egyptian That had nine hours lien dead").

52. *at your sick service*] An abbreviation for "*at your service* when you were *sick*." Compare "true defence" in IV. iii. 84 *infra*. Perhaps we ought to read "*sick-service*" (service to a sick man in his bed-chamber).

57. *nor*] Pope reads "and," for, by his time, the double negative had become incorrect.

61. *heat*] heated. Shakespeare often used abbreviated past participles in "*t*" in this way.

64. *the matter of mine innocence*] Let us hope that Shakespeare here

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Nay, after that, consume away in rust,
But for containing fire to harm mine eye.
Are you more stubborn-hard than hammer'd iron?
An if an angel should have come to me
And told me Hubert should put out mine eyes,
I would not have believed him,—no tongue but Hubert's.

Hub. Come forth. [*Stamps.*

Re-enter Executioners, with a cord, irons, etc.

Do as I bid you do.

Arth. O, save me, Hubert, save me! my eyes are out
Even with the fierce looks of these bloody men.

Hub. Give me the iron, I say, and bind him here.

Arth. Alas, what need you be so boisterous-rough?
I will not struggle, I will stand stone-still.
For heaven sake, Hubert, let me not be bound!
Nay, hear me, Hubert, drive these men away,
And I will sit as quiet as a lamb;

67. *stubborn-hard*] first hyphened by Theobald (1740) (ed. 2). 71. *Stamps*] omitted Ff. 76. *boisterous-rough*] hyphened by Theobald.

meant "the substance which betokens my *innocence* (the water of my tears)" (Moore-Smith), rather than the "secretion," "exudation," of Schmidt. But compare IV. ii. 79-81 *supra*.

70. *I would . . . Hubert's*] This line, with the exception of the substitution of a comma and a dash for the colon after "him" is the reading of the Folios, and gives excellent sense if we will only be good enough to allow Shakespeare to use an ellipsis. "*I would* not have believed him,—(I will believe) no tongue but Hubert's." There are many emendations.

73. *O, save me, Hubert*, etc.] To attempt to regularise this line is to spoil it.

77. *stone-still*] Common in Elizabethan English, and found more than once in Chaucer. Compare Florio's *Montaigne* (ed. Waller, p. 12): "She stood afraid, *stonestill* at the strange sight"; and *Lucrece*, 1730: "*Stone still*, astonished with this deadly deed."

78. *heaven sake*] Another instance of the omission of the mark of the possessive when clashing with another sibilant. Compare "Alcides shows," II. i. 144 *supra*.

80. *quiet as a lamb*] Proverbial; found in Heywood's *Pericles* (1546).

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I will not stir, nor wince, nor speak a word,
Nor look upon the iron angerly:
Thrust but these men away, and I'll forgive you,
Whatever torment you do put me to.

Hub. Go, stand within; let me alone with him.

First Exec. I am best pleased to be from such a deed.

[*Exeunt Executioners.*

Arth. Alas, I then have chid away my friend!
He hath a stern look, but a gentle heart:
Let him come back, that his compassion may
Give life to yours.

Hub. Come, boy, prepare yourself.

Arth. Is there no remedy?

Hub. None, but to lose your eyes.

Arth. O heaven, that there were but a mote in yours,
A grain, a dust, a gnat, a wandering hair,
Any annoyance in that precious sense!
Then, feeling what small things are boisterous there,
Your vile intent must needs seem horrible.

Hub. Is this your promise? go to, hold your tongue.

81. *wince*] The first Folio reads *winch*, evidently a form of "*wince*." All the Quartos and Folios of *Hamlet*, except the 1603 Quarto, print III. ii. 252 as "Let the galled jade *winch*."

85. *let me alone with him*] trust me to deal with him. So *Twelfth Night*, II. iii. 145: "For Monsieur Malvolio, *let me alone with him*." Compare also *Twelfth Night*, III. iv. 201: "Let me alone for swearing"; and Middleton, *A Trick*, i. 1 (Mermaid ed. p. 8): "if his nephew be poor indeed he lets God alone with him."

91. *None, but to lose your eyes*] This answer seems to imply that losing the eyes was a remedy. We may construe "remedy" as alternative, and then we have to ask alternative to what? Vaughan omits "to," and explains "*None, but lose your eyes*" as "no remedy against losing your eyes." Perhaps Hubert is thinking of John's command to put Arthur to death, and this putting out of the eyes is a remedy against that.

92. *mote*] So Steevens (1793), after Long MS. and a conjecture of Upton's. The Folios have *moth*, and mote and moth are the same words.

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Arth. Hubert, the utterance of a brace of tongues
Must needs want pleading for a pair of eyes:
Let me not hold my tongue, let me not, Hubert;
Or, Hubert, if you will, cut out my tongue,
So I may keep mine eyes: O, spare mine eyes,
Though to no use but still to look on you!
Lo, by my troth, the instrument is cold
And would not harm me.
Hub. I can heat it, boy.
Arth. No, in good sooth; the fire is dead with grief,
Being create for comfort, to be used
In undeserved extremes: see else yourself;
There is no malice in this burning coal;
The breath of heaven hath blown his spirit out
And strew'd repentant ashes on his head.
Hub. But with my breath I can revive it, boy.
Arth. An if you do, you will but make it blush
And glow with shame of your proceedings, Hubert:
Nay, it perchance will sparkle in your eyes;
And like a dog that is compell'd to fight,

101. *will, cut*] Rowe; *will cut* Ff.

98, 99. *the utterance of a brace of tongues*, etc.] Two tongues would be unable to plead sufficiently for two eyes. Vaughan's inversion of

"the pleading for a pair of eyes
Must needs want *utterance of a brace of tongues*"

is unnecessary if we give "want" its proper force of "fall short in," as in IV. iii. 138 *infra*: "Let hell want pains enough to torture me."

106-108. *No, in good sooth . . . extremes*] no, in truth; the fire is dead with grief (for it was created for our comfort) at being wrongly used for cruel purposes. *Create* = created. Compare *heat* = heated, line 61 *supra*.

109. *in this burning coal*] Hudson, upon a conjecture of Grey's, prints "*burning in this coal*," a most logical and practical emendation, for there *would* be malice in a *burning* coal. The next few lines however rather take away the point of the new reading, for it becomes evident that the coal was still alight although covered with ashes, and could be revived by blowing upon it.

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Snatch at his master that doth tarre him on.
All things that you should use to do me wrong
Deny their office: only you do lack
That mercy which fierce fire and iron extends,
Creatures of note for mercy-lacking uses.

Hub. Well, see to live; I will not touch thine eye
For all the treasure that thine uncle owes:
Yet am I sworn and I did purpose, boy,
With this same very iron to burn them out.

Arth. O, now you look like Hubert! all this while
You were disguised.

Hub. Peace; no more. Adieu.
Your uncle must not know but you are dead;
I 'll fill these dogged spies with false reports:

122. *eye*] Ff; *eyes* Steevens (1793) (Capell conj.).

117. *Snatch*] snap, bite.

117. *tarre*] urge. Mid. Eng. *terren*, or *terien*, to incite. Compare *Hamlet*, II. ii. 370: "The nation holds it no sin to *tarre* them to controversy." The word still exists in dialect (see *Eng. Dialect Dict.*). Halliwell's *Dict.* quotes Wilbraham (p. 112) under *Tarr-on:* "To excite to anger or violence; is still used in Cheshire. It is a good old word, used by Wicliffe in his *Path Waye to Perfect Knowledg;* and also in a MS. translation of the Psalms by Wicliffe, *penes me:* 'They have *terrid* thee to ire.'"

119-121. *only you do lack . . . mercy-lacking uses*] you alone lack that mercy which even fire and iron exhibit,—fire and iron, things notably used in affairs where no mercy is required. The number of the verb "extends" may be explained by supposing that fire and iron really conveyed but one idea to the mind.

122. *see to live*] Elze (*Athen.* 1867) conjectures either "*live to see*" or "*live* and *see*." Roderick conjectures "*see* and *live*." The meaning is evidently "live and keep thy sight"; but I cannot help thinking that here we have another clue to the thoughts of Hubert as in line 91 note, *supra*. He has promised John that Arthur shall not "live," and continually has the death of Arthur in his mind. In putting out Arthur's eyes it seems to me that he originally intended to kill the prince, and that in the phrase "*see to live*" we have an admission of that. What would make Hubert choose the peculiar punishment of putting out Arthur's eyes when he had promised the king to kill him, unless, in so doing, he meant to kill?

122. *touch*] injure. Connected with Scan. *tac*, a wound [?] (Skeat). Compare *Cymbeline*, v. iii. 10: "Some mortally, some slightly *touched*"; also the modern "*touchy*."

123. *owes*] See II. i. 109, 248 *supra*, and IV. ii. 99 *infra*.

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And, pretty child, sleep doubtless and secure,
That Hubert, for the wealth of all the world,
Will not offend thee.

Arth. O heaven! I thank you, Hubert.

Hub. Silence; no more: go closely in with me:
Much danger do I undergo for thee. [*Exeunt.*

SCENE II.—*King John's Palace.*

Enter KING JOHN, PEMBROKE, SALISBURY, *and other Lords.*

K. John. Here once again we sit, once again crown'd,
And look'd upon, I hope, with cheerful eyes.

Pem. This "once again," but that your highness pleased,
Was once superfluous: you were crown'd before,
And that high royalty was ne'er pluck'd off,
The faiths of men ne'er stained with revolt;
Fresh expectation troubled not the land
With any long'd-for change or better state.

Sal. Therefore, to be possess'd with double pomp,
To guard a title that was rich before,
To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue

1. *against crown'd*] Ff 1, 2.

130. *doubtless and secure*] without doubt and without care. See *supra*, II. i. 27, 374.

133. *closely*] secretly. Compare *Hamlet*, III. i. 29: "We have *closely* sent for Hamlet hither."

Scene II.

8. *or*] Vaughan needlessly conjectures "to," for we may take "better state" as alternative with "change," while "long'd-for" qualifies both.

10. *guard*] to ornament, to put facings on. Compare *The Merchant of Venice*, II. ii. 164: "a livery more *guarded* than his fellows"; also the modern "watch-*guard*."

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Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.

Pem. But that your royal pleasure must be done,
This act is as an ancient tale new told,
And in the last repeating troublesome,
Being urged at a time unseasonable.

Sal. In this the antique and well noted face
Of plain old form is much disfigured;
And, like a shifted wind unto a sail,
It makes the course of thoughts to fetch about,
Startles and frights consideration,
Makes sound opinion sick and truth suspected,
For putting on so new a fashion'd robe.

Pem. When workmen strive to do better than well,
They do confound their skill in covetousness;
And oftentimes excusing of a fault
Doth make the fault the worse by the excuse,
As patches set upon a little breach
Discredit more in hiding of the fault
Than did the fault before it was so patch'd.

21. *antique*] Pope; *Anticke*, Ff 1, 2; *Antick*, Ff 3, 4.

18, 19. *This act . . . troublesome*] Exactly the same simile has been used by the Dauphin in III. iv. 108.

24. *to fetch about*] to take a circuitous course.

27. *so new a fashion'd robe*] a robe of so new a fashion, "*so new a fashion'd*" being treated like a big compound adjective.

28. *to do better*] Staunton would read *to better do*, much improving the rhythm, but committing the unpardonable sin of splitting the infinitive.

29. *They do confound . . . covetousness*] they spoil everything by aiming at too much—a case of vaulting ambition o'erleaping itself and falling on the other. Compare v. vii. 20 *infra*. There is no need to read "curiousness" for "*covetousness*," as Daniel would, as this does not improve the meaning, while scanning "cov'tousness" makes Capell's conjecture of "covetize" needless.

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Sal. To this effect, before you were new crown'd,
We breathed our counsel: but it pleased your highness
To overbear it, and we are all well pleased,
Since all and every part of what we would
Doth make a stand at what your highness will.
K. John. Some reasons of this double coronation
I have possess'd you with and think them strong;
And more, more strong, then lesser is my fear,
I shall indue you with: meantime but ask
What you would have reform'd that is not well,
And well shall you perceive how willingly
I will both hear and grant you your requests.
Pem. Then I, as one that am the tongue of these,
To sound the purposes of all their hearts,
Both for myself and them, but, chief of all,
Your safety, for the which myself and them
Bend their best studies, heartily request
The enfranchisement of Arthur; whose restraint

42. *then lesser*] F 1; *then lesse* Ff 2, 3, 4.

38, 39. *Since all . . . will*] everything we wish is subservient to your wishes.

42. *And more . . . my fear*] If we keep the reading of the first Folio, we must take "then" as equivalent to "than," understanding the line to mean "More reasons, more strong in proportion as my fear is less." Although Shakespeare in *King John* seems to have written several passages where the meaning is not obvious at first glance, he has not set such another puzzle as this. Tyrwhitt's conjecture of "when" for "then," adopted by Steevens, is, as Dr. Herford has said, very plausible, but has the great objection of making John admit that he was in great fear, which is not at all probable. The true reading must be one in which John makes little of his fear; and none of the proposed readings (Collier MS. "thus lessening," Keightley "than lesser, in," Fletcher [*N. and Q.* 1889] "than lesser, is") make this point.

50. *myself and them*] This ungrammatical construction may be explained (i.) by supposing that "*myself*" in suggesting "themselves" attracted "they" into "*them*"; (ii.) that the printer's eye caught the "*myself and them*" of the preceding line and repeated it; (iii.) that Shakespeare repeated his own phrase without being sensible of the grammatical error.

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Doth move the murmuring lips of discontent
To break into this dangerous argument,—
If what in rest you have in right you hold,
Why then your fears, which as they say, attend
The steps of wrong, should move you to mew up
Your tender kinsman, and to choke his days
With barbarous ignorance, and deny his youth
The rich advantage of good exercise.
That the time's enemies may not have this
To grace occasions, let it be our suit
That you have bid us ask his liberty;
Which for our goods we do no further ask
Than whereupon our weal, on you depending,
Counts it your weal he have his liberty.

Enter HUBERT.

K. John. Let it be so: I do commit his youth
To your direction. Hubert, what news with you?
[*Taking him apart.*

Pem. This is the man should do the bloody deed;
He show'd his warrant to a friend of mine:

55. *If what in rest*, etc.] This line presents two difficulties; we cannot be sure of the exact meaning of the term "in rest," and the line as a whole is meaningless in view of lines 56-60. "Rest" can have nothing to do with the game of primero, where it stood for the limiting stake, and it seems best to take it, with Mr. Wright, as meaning "peace, security." To make any meaning out of the whole passage we must either adopt Malone's suggestion of "hold not," or Vaughan's of "unright" for "in right"; line 57 then becomes a statement of the popular point of view and not an indirect question in a state of un-English contortion, as some editors would take it.

59. *deny*] refuse. Compare Middleton, *Michaelmas Term*, I. ii. 35: "*Deny* a satin gown and you dare now."

61, 62. *That the time's enemies*, etc.] that the enemies of the present state of things may not have this argument to use when opportunity offers, etc.

64. *goods*] This plural form of the abstract is common in Shakespeare. Compare "faiths," line 6 *supra*.

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The image of a wicked heinous fault
Lives in his eye; that close aspect of his
Does show the mood of a much troubled breast;
And I do fearfully believe 'tis done,
What we so fear'd he had a charge to do.

Sal. The colour of the king doth come and go
Between his purpose and his conscience,
Like heralds 'twixt two dreadful battles set:
His passion is so ripe, it needs must break.

Pem. And when it breaks, I fear will issue thence
The foul corruption of a sweet child's death.

K. John. We cannot hold mortality's strong hand:
Good lords, although my will to give is living,
The suit which you demand is gone and dead:
He tells us Arthur is deceased to-night.

Sal. Indeed we fear'd his sickness was past cure.

Pem. Indeed we heard how near his death he was,
Before the child himself felt he was sick:
This must be answer'd either here or hence.

K. John. Why do you bend such solemn brows on me?
Think you I bear the shears of destiny?
Have I commandment on the pulse of life?

Sal. It is apparent foul-play; and 'tis shame

73. *Does*] F 4; *Doe* F 2; *Do* Ff 1, 3; *Doth* Dyce and Staunton.

72. *close*] secretive, suspiciously reserved. Here the word implies that Hubert looked as if he were hiding a guilty secret. Compare "closely," IV. i. 133 *supra*.

77. *Between . . . conscience*] between the thoughts of his accomplished design on Arthur's life and his conscience as a murderer.

89. *answer'd*] atoned for. So *Julius Cæsar*, III. ii. 85:—

"If it were so, it was a grievous fault,
And grievously hath Cæsar *answer'd* it."

93. *apparent*] plainly evident. The modern word is often used for what appears to be so, but may not be, and probably is not so.

93-95. *It is apparent foul-play*, etc.] it is manifest foul play, and it is a shame that those in high places should

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That greatness should so grossly offer it:
So thrive it in your game! and so, farewell.
Pem. Stay yet, Lord Salisbury; I'll go with thee,
And find the inheritance of this poor child,
His little kingdom of a forced grave.
That blood which owed the breadth of all this isle,
Three foot of it doth hold: bad world the while!
This must not be thus borne: this will break out
To all our sorrows, and ere long I doubt.
[*Exeunt Lords.*
K. John. They burn in indignation. I repent:
There is no sure foundation set on blood,
No certain life achieved by others' death.

Enter a Messenger.

A fearful eye thou hast: where is that blood
That I have seen inhabit in those cheeks?
So foul a sky clears not without a storm:
Pour down thy weather: how goes all in France?
Mess. From France to England. Never such a power
For any foreign preparation
Was levied in the body of a land.
The copy of your speed is learn'd by them;

99. *breadth*] *breath* Rowe. 110. *England. Never*] Johnson (Roderick conj.); *England, never* Ff.

accomplish things so clumsily. May the rest of your policy thrive in the same manner.

100. *bad world the while*] it is a bad world when such things happen. See *Richard III.* III. vi. 10: "Here's a good *world the while!*"; and IV. iii. 116 *infra.*

102. *doubt*] Compare IV. i. 19 *supra.*

107. *inhabit*] intransitive. So commonly in Shakespeare.

109. *weather*] Here equivalent to bad weather, storm. So *The Winter's Tale*, III. iii. 104: "Both roaring louder than the sea or *weather.*"

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For when you should be told they do prepare,
The tidings comes that they are all arrived.
K. John. O, where hath our intelligence been drunk?
Where hath it slept? Where is my mother's care,
That such an army could be drawn in France,
And she not hear of it?
Mess. My liege, her ear
Is stopp'd with dust; the first of April died
Your noble mother: and, as I hear, my lord,
The Lady Constance in a frenzy died
Three days before: but this from rumour's tongue
I idly heard; if true or false I know not.
K. John. Withhold thy speed, dreadful occasion!
O, make a league with me, till I have pleased
My discontented peers! What! mother dead!
How wildly then walks my estate in France!
Under whose conduct came those powers of France
That thou for truth givest out are landed here?
Mess. Under the Dauphin.
K. John. Thou hast made me giddy
With these ill tidings.

Enter the BASTARD *and* PETER *of Pomfret.*

Now, what says the world

115. *comes*] Ff 1, 2, 3; *come* F 4.
118. *could*] Ff 1, 2, 3; *should* F 4.
129. *came*] *come* Hanmer.

116, 117. *O, where hath our intelligence*, etc.] We are reminded of *Macbeth*, I. vii. 35, 36: "Was the hope drunk wherein you dress'd yourself? hath it slept since?"

117. *care*] It is impossible to say whether the first Folio reads *eare* or *care* as the first letter has been broken. The other three read *care*. *Ear* in line 119 does not necessarily show that *eare* was the proper reading, for it may have been suggested by "hear" in line 119.

125. *occasion*] Perhaps we may best render this by "hour of trial."

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To your proceedings? do not seek to stuff
My head with more ill news, for it is full.
Bast. But if you be afeard to hear the worst,
Then let the worst unheard fall on your head.
K. John. Bear with me, cousin; for I was amazed
Under the tide: but now I breathe again
Aloft the flood, and can give audience
To any tongue, speak it of what it will.
Bast. How I have sped among the clergy-men,
The sums I have collected shall express.
But as I travell'd hither through the land,
I find the people strangely fantasied;
Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear:
And here's a prophet, that I brought with me
From forth the streets of Pomfret, whom I found
With many hundreds treading on his heels;
To whom he sung, in rude harsh-sounding rhymes,
That, ere the next Ascension-day at noon,
Your highness should deliver up your crown.
K. John. Thou idle dreamer, wherefore didst thou so?
Peter. Foreknowing that the truth will fall out so.
K. John. Hubert, away with him; imprison him;
And on that day at noon, whereon he says

135. *afeard*] *afraid* F 4.

137. *amazed*] bewildered. Compare the Somerset "*mazed*," which has exactly the same meaning; and see IV. iii. 140 *infra*, also *Troublesome Raigne*, p. 16, line 169: "Nor mad, nor *mazde*, but well adviséd."

139. *Aloft*] This is the only use of this word by Shakespeare as a preposition.

146. *Not knowing . . . full of fear*] We have the same idea in *Macbeth*, IV. ii. 19, 20:—

"And do not know ourselves, when we hold rumour
From what we fear, yet know not what we *fear*."

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I shall yield up my crown, let him be hang'd.
Deliver him to safety; and return,
For I must use thee. [*Exit Hubert with Peter.*
O my gentle cousin,
Hear'st thou the news abroad, who are arrived?
Bast. The French, my lord; men's mouths are full of it:
Besides, I met Lord Bigot and Lord Salisbury,
With eyes as red as new-enkindled fire,
And others more, going to seek the grave
Of Arthur, whom they say is kill'd to-night
On your suggestion.
K. John. Gentle kinsman, go,
And thrust thyself into their companies:
I have a way to win their loves again;
Bring them before me.
Bast. I will seek them out.
K. John. Nay, but make haste; the better foot before.
O, let me have no subject enemies,
When adverse foreigners affright my towns
With dreadful pomp of stout invasion!
Be Mercury, set feathers to thy heels,
And fly like thought from them to me again.
Bast. The spirit of the time shall teach me speed. [*Exit.*
K. John. Spoke like a sprightful noble gentleman.
Go after him; for he perhaps shall need

165, 166. *Of . . . suggestion*] Rowe (ed. 2); one line in Ff. 171. *subject*] F 1; *subjects* Ff 2, 3, 4.

158. *safety*] safe custody.
167. *companies*] See IV. ii. 6 and 64 for "faiths" and "goods," similar abstract plurals.
170. *the better foot before*] Probably referring to the proverbial expression "the best foot foremost."
177. *sprightful*] = spiritful = spirited. "Spright" and "spirit" were equivalent in Elizabethan English.

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Some messenger betwixt me and the peers;
And be thou he.

Mess. With all my heart, my liege. [*Exit.*

K. John. My mother dead!

Re-enter HUBERT.

Hub. My lord, they say five moons were seen to-night;
Four fixed, and the fifth did whirl about
The other four in wondrous motion.

K. John. Five moons!

Hub. Old men and beldams in the streets
Do prophesy upon it dangerously:
Young Arthur's death is common in their mouths:
And when they talk of him, they shake their heads
And whisper one another in the ear;
And he that speaks doth gripe the hearer's wrist,
Whilst he that hears makes fearful action,
With wrinkled brows, with nods, with rolling eyes.
I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news;
Who, with his shears and measure in his hand,
Standing on slippers, which his nimble haste
Had falsely thrust upon contrary feet,
Told of a many thousand warlike French

185. *beldams*] *belle dame* meant (i.) a grandmother—compare *Lucrece*, 953, "To show the *beldam* daughters of her daughter"; (ii.) an aged woman; (iii.) a hag. Here it may be used in sense (ii.) or (iii.).

193. *thus*] The actor was left to illustrate the word. Compare *Julius Cæsar*, IV. iii. 26: "For so much trash as may be grasped *thus*."

198. *Had falsely . . . contrary feet*] Johnson's curious note that "either shoe will equally admit either foot" would never have been written if he had tried to suggest a reason why Shakespeare should have alluded to an obvious impossibility.

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That were embattailed and rank'd in Kent:
Another lean unwash'd artificer
Cuts off his tale and talks of Arthur's death.

K. John. Why seek'st thou to possess me with these fears!
Why urgest thou so oft young Arthur's death?
Thy hand hath murder'd him: I had a mighty cause
To wish him dead, but thou hadst none to kill him.

Hub. No had, my lord! why, did you not provoke me?

K. John. It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life,
And on the winking of authority
To understand a law, to know the meaning
Of dangerous majesty, when perchance it frowns
More upon humour than advised respect.

Hub. Here is your hand and seal for what I did.

K. John. O, when the last account 'twixt heaven and earth
Is to be made, then shall this hand and seal
Witness against us to damnation!

210. *within*] F 1; omitted Ff 2, 3, 4; *into* Pope.

200. *That . . . Kent*] Scan "That wére | em-bát- | tail-éd | and ránk'd | in Ként."

200. *embattailed*] drawn up in battle array.

201. *artificer*] artisan. The term is still kept in the Navy.

207. *No had, my lord!*] had not, my lord! This peculiar form of repeating interrogatively a negative assertion was common in Shakespeare's time. Compare *Ralph Roister Doister*, I. iv. 34: "No is?" and II. iv. 17: "No did?"

207. *provoke*] incite.

210. *To break . . . house of life*] Mr. Wright considers the use of "bloody" here as proleptic—"the *house of life* which thereby becomes bloody." It may also be taken in the ordinary way, as merely descriptive of the composition of the "house."

211-214. *And on the winking of authority*, etc.] when one in authority winks to interpret it as a command, to know what a king means in a moment of anger when he frowns capriciously and not as a consequence of deliberation. Some quite unnecessary alterations of this passage have been suggested.

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How oft the sight of means to do ill deeds
Make deeds ill done! Hadst not thou been by,
A fellow by the hand of nature mark'd,
Quoted and sign'd to do a deed of shame,
This murder had not come into my mind:
But taking note of thy abhorr'd aspect,
Finding thee fit for bloody villany,
Apt, liable to be employ'd in danger,
I faintly broke with thee of Arthur's death;
And thou, to be endeared to a king,
Made it no conscience to destroy a prince.

Hub. My lord,—

K. John. Hadst thou but shook thy head or made a pause
When I spake darkly what I purposed,
Or turn'd an eye of doubt upon my face,
As bid me tell my tale in express words,
Deep shame had struck me dumb, made me break off,
And those thy fears might have wrought fears in me:

229. *Made*] *Mad'st* Pope.

220. *Make*] Plural in number owing to influence of "deeds." It is tempting to read "Make ill deeds done" with Knight, after a conjecture of Capell's. But the Folios are unanimous, and it seems to me that their reading is undoubtedly right, meaning "How oft the sight of means to do ill deeds makes deeds done which it were ill to do"—in fact "ill" is another proleptic adjective. See line 210 *supra*.

222. *Quoted*] specially marked out. See Cotgrave, "*Quoté:* quoted, marked, noted in the margent"; and "*Quote:* a quote or quoting, a mark or note upon an article."

226. *liable to*] capable of. See *Julius Cæsar*, I. ii. 199: "If my name were *liable to* fear."

227. *broke with thee*] communicated with thee, mentioned to thee.

233, 234. *Or turn'd an eye*, etc.] or hadst thou turned such an eye of doubt upon me as would have bid me tell, etc. John, of course, *had* told Hubert his tale "in express words."

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But thou didst understand me by my signs
And didst in signs again parley with sin;
Yea, without stop, didst let thy heart consent,
And consequently thy rude hand to act
The deed, which both our tongues held vile to name.
Out of my sight, and never see me more!
My nobles leave me; and my state is braved,
Even at my gates, with ranks of foreign powers:
Nay, in the body of this fleshly land,
This kingdom, this confine of blood and breath,
Hostility and civil tumult reigns
Between my conscience and my cousin's death.

Hub. Arm you against your other enemies,
I'll make a peace between your soul and you.
Young Arthur is alive: this hand of mine
Is yet a maiden and an innocent hand,
Not painted with the crimson spots of blood.
Within this bosom never enter'd yet
The dreadful motion of a murderous thought;
And you have slander'd nature in my form,
Which, howsoever rude exteriorly,
Is yet the cover of a fairer mind
Than to be butcher of an innocent child.

K. John. Doth Arthur live? O, haste thee to the peers,
Throw this report on their incensed rage,
And make them tame to their obedience!

243. *my state*] my authority as king.

245. Here the Long MS. gives a stage-direction, "Laying his hand upon his breast." John is evidently referring to his own body.

247. *reigns*] Singular number owing to the nominatives both conveying a similar idea. Compare IV. i. 120 *supra*. Hanmer corrected it to "*reign*."

255. *motion*] impulse. Compare I. i. 212 *supra*.

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Forgive the comment that my passion made
Upon thy feature; for my rage was blind,
And foul imaginary eyes of blood
Presented thee more hideous than thou art.
O, answer not, but to my closet bring
The angry lords with all expedient haste.
I conjure thee but slowly; run more fast. [*Exeunt.*

SCENE III.—*Before the castle.*

Enter ARTHUR, *on the walls.*

Arth. The wall is high, and yet will I leap down:
Good ground, be pitiful and hurt me not!
There's few or none do know me: if they did,
This ship-boy's semblance hath disguised me quite.
I am afraid; and yet I'll venture it.
If I get down, and do not break my limbs,
I'll find a thousand shifts to get away:
As good to die and go, as die and stay. [*Leaps down.*
O me! my uncle's spirit is in these stones:
Heaven take my soul, and England keep my bones! [*Dies.*

Enter PEMBROKE, SALISBURY, *and* BIGOT.

Sal. Lords, I will meet him at Saint Edmundsbury:
It is our safety, and we must embrace
This gentle offer of the perilous time.
Pem. Who brought that letter from the cardinal?

11. *Saint*] F 2; *S.* F 1; *St.* Ff 3, 4.

265. *imaginary*] imaginative.

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Sal. The Count Melun, a noble lord of France;
Whose private with me of the Dauphin's love
Is much more general than these lines import.
Big. To-morrow morning let us meet him then.
Sal. Or rather then set forward; for 'twill be
Two long days' journey, lords, or ere we meet.

Enter the BASTARD.

Bast. Once more to-day well met, distemper'd lords!
The king by me requests your presence straight.
Sal. The king hath dispossess'd himself of us:
We will not line his thin bestained cloak
With our pure honours, nor attend the foot
That leaves the print of blood where'er it walks.
Return and tell him so: we know the worst.
Bast. Whate'er you think, good words, I think, were best.

15. *Melun*] Rowe; *Meloone* F 1; *Melloone* Ff 2, 3, 4.

15. ***Melun***] We have here followed the generally accepted modernisation of the spelling. The Folios indicate the pronunciation of the time and the accentuation necessary to make the line scan.

16. ***private***] Here equivalent to private communication either by letter from the Dauphin or in conversation with Melun, more probably the latter. Compare *Twelfth Night*, III. iv. 100: "Let me enjoy my private: go off." For "with me" Collier substitutes "missive," and Spedding conjectures "witness."

17. ***Is much more general***, etc.] The meaning of "*general*" here is rather obscure. Hanmer cleverly gets over the difficulty by reading "Is much more than these general lines impart." As it stands we must take it to mean that the private communication of the Count was much more comprehensive in its terms than the formal and more guarded letter; a rendering which makes "private" = private conversation, more likely.

21. ***distemper'd***] ill-tempered. Compare *Hamlet*, III. ii. 312: "The king . . . is in his retirement marvellous *distempered*."

24. ***thin bestained***] These words are hyphened in the Folios, and as a consequence we have the following emendations. Singer (ed. 2), following Collier MS., "sin-*bestained*," Cartwright (conj.) "thick-*bestained*," Gould (conj.) "kin-*bestained*." But surely it is better to drop the hyphen and leave the words untouched when they give such an obvious meaning, for the hyphens of the Folios are quite unreliable. "*Thin*" and "*bestained*" offer two distinct ideas, and "*thin*" is absolutely necessary because it carries out the idea of "line."

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Sal. Our griefs, and not our manners, reason now.
Bast. But there is little reason in your grief;
Therefore 'twere reason you had manners now.
Pem. Sir, sir, impatience hath his privilege.
Bast. 'Tis true, to hurt his master, no man else.
Sal. This is the prison. What is he lies here?
[*Seeing Arthur.*
Pem. O death, made proud with pure and princely beauty!
The earth had not a hole to hide this deed.
Sal. Murder, as hating what himself hath done,
Doth lay it open to urge on revenge.
Big. Or, when he doom'd this beauty to a grave,
Found it too precious-princely for a grave.
Sal. Sir Richard, what think you? have you beheld,
Or have you read or heard? or could you think?
Or do you almost think, although you see,
That you do see? could thought, without this object,
Form such another? This is the very top,
The height, the crest, or crest unto the crest,
Of murder's arms: this is the bloodiest shame,
The wildest savagery, the vilest stroke,
That ever wall-eyed wrath or staring rage
Presented to the tears of soft remorse.

41. *have you beheld*] Ff 3, 4; *you have beheld* Ff 1, 2.

33. *man*] This is printed *mans* in some copies of the first Folio, but seems to have been corrected in the press, for Collier says that the Duke of Devonshire's copy reads "*man.*"

49. *wall-eyed*] having eyes which from some defect appear to stare fiercely. Compare Cotgrave, "*Oeil de chevre:* a whall, or over-white eye; an eye full of white spots, or whose apple seems divided by a streak of white."

49. *staring*] In Elizabethan English "staring" meant to glare fiercely. Compare *Julius Cæsar*, IV. iii. 40: "Shall I be frighted when a madman *stares?*"

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Pem. All murders past do stand excused in this:
And this, so sole and so unmatchable,
Shall give a holiness, a purity,
To the yet unbegotten sin of times;
And prove a deadly bloodshed but a jest,
Exampled by this heinous spectacle.
Bast. It is a damned and a bloody work;
The graceless action of a heavy hand,
If that it be the work of any hand.
Sal. If that it be the work of any hand!
We had a kind of light what would ensue:
It is the shameful work of Hubert's hand;
The practice and the purpose of the king:
From whose obedience I forbid my soul,
Kneeling before this ruin of sweet life,
And breathing to his breathless excellence
The incense of a vow, a holy vow,
Never to taste the pleasures of the world,
Never to be infected with delight,
Nor conversant with ease and idleness,
Till I have set a glory to this hand,
By giving it the worship of revenge.
Pem. } Our souls religiously confirm thy words.
Big. }

60. *hand I*] *hand?* Ff.

54. *times*] *i.e.* times to come, future ages. Compare *Lucrece*, 717:—
"For now against himself he sounds this doom,
That through the length of *times* he stands disgraced."

62, 63. *It is the shameful*, etc.] Hubert's hand did the deed to suit the king's plots and purposes.

67. *The incense of a vow*, etc.] By reading "head" for "hand" in line 71, Pope manufactured what Staunton called a more elegant sense. What happens is that Salisbury raises his own hand to Heaven as he makes his vow in the customary manner. There is no reason for taking the hand of the dead prince as Mason suggests.

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Enter HUBERT.

Hub. Lords, I am hot with haste in seeking you:
Arthur doth live; the king hath sent for you.
Sal. O, he is bold and blushes not at death.
Avaunt, thou hateful villain, get thee gone!
Hub. I am no villain.
Sal. Must I rob the law? [*Drawing his sword.*
Bast. Your sword is bright, sir; put it up again.
Sal. Not till I sheathe it in a murderer's skin.
Hub. Stand back, Lord Salisbury, stand back, I say;
By heaven, I think my sword's as sharp as yours:
I would not have you, lord, forget yourself,
Nor tempt the danger of my true defence;
Lest I, by marking of your rage, forget
Your worth, your greatness and nobility.
Big. Out, dunghill! darest thou brave a nobleman?
Hub. Not for my life: but yet I dare defend
My innocent life against an emperor.
Sal. Thou art a murderer.
Hub. Do not prove me so;
Yet I am none: whose tongue soe'er speaks false,
Not truly speaks; who speaks not truly, lies.

77. *Avaunt*] a contemptuous method of driving a person away. Compare Cotgrave, "*Devant* (interject.): used, as our *Avaunt*, in the driving away of a dog."

79. *Your sword is bright*, etc.] It is somewhat strange to see the Bastard acting as peacemaker. He is however commissioned to do so by John, to whom he owes everything. Still on the least genuine excuse he is ready for mischief (see line 95, etc. *infra*).

84. *Nor tempt . . . defence*] nor run the risk of attacking my defence as a just man. "True" may have the double meaning here of Hubert's defence of himself in justice and of his good defence as a swordsman.

90. *Do not prove me so*] do not make me one by causing me to murder you.

91. *whose tongue . . . false*] Hubert is calling Salisbury a liar in a manner befitting his humbler position.

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Pem. Cut him to pieces.
Bast. Keep the peace, I say.
Sal. Stand by, or I shall gall you, Faulconbridge.
Bast. Thou wert better gall the devil, Salisbury:
If thou but frown on me, or stir thy foot,
Or teach thy hasty spleen to do me shame,
I'll strike thee dead. Put up thy sword betime;
Or I'll so maul you and your toasting-iron,
That you shall think the devil is come from hell.
Big. What wilt thou do, renowned Faulconbridge?
Second a villain and a murderer?
Hub. Lord Bigot, I am none.
Big. Who kill'd this prince?
Hub. 'Tis not an hour since I left him well:
I honour'd him, I loved him, and will weep
My date of life out for his sweet life's loss.
Sal. Trust not those cunning waters of his eyes,
For villany is not without such rheum;
And he, long traded in it, makes it seem
Like rivers of remorse and innocency.
Away with me, all you whose souls abhor
The uncleanly savours of a slaughter-house;
For I am stifled with this smell of sin.
Big. Away toward Bury, to the Dauphin there!

94, 95. *gall*] *gaul* Ff. 110. *innocency*] *innocence* Pope. 112. *savours*] F 1; *savour* Ff 2, 3, 4.

94. *gall*] wound. Compare *Henry VIII.* III. ii. 207:—
"So looks the chafed lion
Upon the daring huntsman that hath galled him."
97. *spleen*] anger. Compare II. i. 448 *supra*, and V. vii. 50 *infra*.
110. *remorse*] pity, the general Elizabethan meaning. Compare Daniel, *Civil Warres* (1595), bk. i. stanza 15 (ed. Grosart):—
"False John usurpes his Nephew Arthur's right . . .
Murders the lawfull heire without *remorse*."

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Pem. There tell the king he may inquire us out.
[*Exeunt Lords.*

Bast. Here 's a good world! Knew you of this fair work?
Beyond the infinite and boundless reach
Of mercy, if thou didst this deed of death,
Art thou damn'd, Hubert.

Hub. Do but hear me, sir.

Bast. Ha! I 'll tell thee what;
Thou'rt damn'd as black—nay, nothing is so black;
Thou art more deep damn'd than Prince Lucifer:
There is not yet so ugly a fiend of hell
As thou shalt be, if thou didst kill this child.

Hub. Upon my soul—

Bast. If thou didst but consent
To this most cruel act, do but despair;
And if thou want'st a cord, the smallest thread
That ever spider twisted from her womb
Will serve to strangle thee; a rush will be a beam
To hang thee on; or wouldst thou drown thyself,
Put but a little water in a spoon,
And it shall be as all the ocean,
Enough to stifle such a villain up.
I do suspect thee very grievously.

117-119. *Beyond . . . Hubert*] Pope's arrangement; Ff make two lines, first ending at *mercy*. 119. *Art thou*] *Thou art* F 4.

116. *Here's a good world!*] Compare IV. ii. 100 *supra*.

121. *damn'd as black*] The souls of the damned were in Mystery plays represented by actors who were blacked. Compare the queer bill quoted by Staunton for the Coventry plays:—

"Item, paid to three white souls, 5s.
Item, paid to three black souls, 5s.
Item, for making and mending of the black souls' hose, 6d.
Paid for blacking of the souls' faces, 6d."

126. *do but despair*] only despair is left for you.

132. *ocean*] A trisyllable.

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Hub. If I in act, consent, or sin of thought,
Be guilty of the stealing that sweet breath
Which was embounded in this beauteous clay,
Let hell want pains enough to torture me.
I left him well.

Bast. Go, bear him in thine arms.
I am amazed, methinks, and lose my way
Among the thorns and dangers of this world.
How easy dost thou take all England up!
From forth this morsel of dead royalty,
The life, the right and truth of all this realm
Is fled to heaven; and England now is left
To tug and scamble and to part by the teeth
The unowed interest of proud-swelling state.
Now for the bare-pick'd bone of majesty
Doth dogged war bristle his angry crest
And snarleth in the gentle eyes of peace:
Now powers from home and discontents at home
Meet in one line; and vast confusion waits,
As doth a raven on a sick-fallen beast,
The imminent decay of wrested pomp.

136, 137. *Be guilty of the stealing*, etc.] Compare III. iv. 19 and IV. ii. 246 *supra*.

137. *embounded in*] enclosed within.

140. *amazed*] stupefied, struck dumb with astonishment. Compare IV. ii. 137 *supra*.

146. *scamble*] scramble for, get by rough means. Compare *Henry V.* I. i. 4: "the scambling and unquiet times." Cotgrave has "*Griffe-graffe:* by hook or by crook, squimble squamble, scamblingly, catch that catch may." Rowe emended to "scramble."

147. *unowed*] unowned, for the ownership was being scrambled for. Compare "owe," IV. i. 123, etc. *supra*.

151. *powers from home*, etc.] foreign armies and internal rebels. Abstract for concrete.

152. *waits*] = awaits; transitive, the direct object being "decay."

154. *wrested pomp*] One is tempted to paraphrase this as "Usurpyd Power," one of the "characters" in Bale's *Kynge Johan*.

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Now happy he whose cloak and cincture can
Hold out this tempest. Bear away that child
And follow me with speed: I 'll to the king:
A thousand businesses are brief in hand,
And heaven itself doth frown upon the land.

[*Exeunt.*

155. *cincture*] So Pope; *center* Ff. 158. *in*] *at* Rowe.

158. *brief in hand*] call for immediate attention or dispatch.

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ACT V

SCENE I.—*King John's palace.*

Enter KING JOHN, PANDULPH, *and Attendants.*

K. John. Thus have I yielded up into your hand
The circle of my glory. [*Giving the crown.*
Pand. Take again
From this my hand, as holding of the pope
Your sovereign greatness and authority.
K. John. Now keep your holy word: go meet the French,
And from his holiness use all your power
To stop their marches 'fore we are inflamed.
Our discontented counties do revolt;
Our people quarrel with obedience,
Swearing allegiance and the love of soul

2. *Take again*] Lettsom conjectured "*Take 't again*," which Dyce printed in his second edition. An object is thus supplied to "*take*." Heath conjectures that "From this" should read "This from," which very ingeniously achieves the same end. By inserting a comma after "pope," "sovereign greatness and authority" may be made object to "take": the meaning is thus preserved and the grammatical construction saved. It is so printed in the 1821 Boswell-Malone. The Folios have no comma.

8. *counties*] Are we to interpret this as "nobles" (county = count, as in *Romeo and Juliet*), with Steevens and Delius, or as "shires," with Schmidt and Wright? I think the fact that there is no mention of the rebellion of the nobles (which at that time was the real danger, as Shakespeare knew), if this is supposed not to refer to them, decides the matter. John would never have omitted them from his list of troubles. This reason overweighs the negative evidence that "*counties*" is used by Shakespeare in other places only for Italian nobles.

10. *love of soul*] the sincerest love.

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To stranger blood, to foreign royalty.
This inundation of mistempered humour
Rests by you only to be qualified:
Then pause not; for the present time's so sick,
That present medicine must be minister'd,
Or overthrow incurable ensues.

Pand. It was my breath that blew this tempest up,
Upon your stubborn usage of the pope;
But since you are a gentle convertite,
My tongue shall hush again this storm of war,
And make fair weather in your blustering land.
On this Ascension-day, remember well,
Upon your oath of service to the pope,
Go I to make the French lay down their arms. [*Exit.*

K. John. Is this Ascension-day? Did not the prophet
Say that before Ascension-day at noon
My crown I should give off? Even so I have:
I did suppose it should be on constraint;
But, heaven be thank'd, it is but voluntary.

Enter the BASTARD.

Bast. All Kent hath yielded; nothing there holds out
But Dover Castle: London hath received,
Like a kind host, the Dauphin and his powers:
Your nobles will not hear you, but are gone

16. *incurable*] *incurably* F 4.

Mr. Moore-Smith quotes *Measure for Measure*, I. i. 18: "we have with special *soul* elected him," and Schmidt's dictum that the soul is represented as "the seat of real, not only professed, sentiments."

13. *qualified*] stemmed. Cotgrave has "*Seder:* to still, quiet, asswage, qualifie, mitigate." So *Two Gentlemen of Verona*, II. vii. 22: "But qualify the fire's extreme rage."

19. *convertite*] An old form of "convert." Compare *Lucrece*, 743: "He thence departs a heavy *convertite*."

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To offer service to your enemy,
And wild amazement hurries up and down
The little number of your doubtful friends.
K. John. Would not my lords return to me again,
After they heard young Arthur was alive?
Bast. They found him dead and cast into the streets,
An empty casket, where the jewel of life
By some damn'd hand was robb'd and ta'en away.
K. John. That villain Hubert told me he did live.
Bast. So, on my soul, he did, for aught he knew.
But wherefore do you droop? why look you sad?
Be great in act, as you have been in thought;
Let not the world see fear and sad distrust
Govern the motion of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horror: so shall inferior eyes,
That borrow their behaviours from the great,
Grow great by your example and put on
The dauntless spirit of resolution.
Away, and glister like the god of war,
When he intendeth to become the field:
Show boldness and aspiring confidence.
What, shall they seek the lion in his den,

36. *your*] F 1; omitted Ff 2, 3, 4.

40. *where*] *whence* Keightley conj..

49. *outface*] stare down. Compare *2 Henry VI.* IV. x. 49:—
"Oppose thy steadfast-gazing eyes to mine,
See if thou canst *outface* me with thy looks";
also Heywood's *Fair Maide of the West* (ed. Pearson, ii. 287):—
"Should we contest I can *Outface* the proudest."

55. *to become*] to adorn. Compare *Henry V.* IV. ii. 40:—
"Yon island carrions, desperate of their bones,
Ill favouredly *become* the morning field."

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And fright him there? and make him tremble there?
O, let it not be said: forage, and run
To meet displeasure farther from the doors,
And grapple with him ere he come so nigh.

K. John. The legate of the pope hath been with me,
And I have made a happy peace with him;
And he hath promised to dismiss the powers
Led by the Dauphin.

Bast. O inglorious league!
Shall we, upon the footing of our land,
Send fair-play orders and make compromise,
Insinuation, parley and base truce
To arms invasive? shall a beardless boy,
A cocker'd silken wanton, brave our fields,
And flesh his spirit in a warlike soil,
Mocking the air with colours idly spread,
And find no check? Let us, my liege, to arms:
Perchance the cardinal cannot make your peace;

67. *compromise*] *comprimise* Ff. Ff 3, 4.

72. *idly*] *idlely* Ff 1, 2; *idely* Ff 3, 4.

59. *forage*] range abroad, or, perhaps, seize supplies by force. Compare *Edward III.* IV. iii. 81: "And *forage* their country as they have done ours." Shakespeare uses the word several times. Compare *Henry V.* I. ii. 110:—

"Stood smiling to behold his lion's whelp
Forage in blood."

Cotgrave has "*Fourrager:* . . . to forrage, . . . to ransack, ravage, boot hale it."

66-69. *Shall we . . . invasive?*] shall we, with our feet upon our own soil, make overtures of peace to invading forces?

70. *cocker'd . . . wanton*] Very common in Elizabethan English. Cotgrave throws light on this expression —"To *cocker:* . . . *mignarder*"; "*Mignarder:* to lull, feddle, dandle, cherish, wantonnize, make much or make a *wanton* of." Compare Gosson's *Schoole of Abuse* (Arber): "They are *cockered* continually in those islandes, where they see nothing but Foxes, and Hares, wil never be persuaded that there are huger beastes."

71. *flesh*] to make an animal savage by foretaste of flesh. Compare Hakluyt (1577), ed. Maclehose, x. 498: "The tigers being *fleshed* on those dead carkeisse,"

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Or if he do, let it at least be said
They saw we had a purpose of defence.
K. John. Have thou the ordering of this present time.
Bast. Away, then, with good courage! yet, I know,
Our party may well meet a prouder foe. [*Exeunt.*

SCENE II.—*The Dauphin's camp at St. Edmundsbury.*

Enter, in arms, LEWIS, SALISBURY, MELUN, PEMBROKE, BIGOT, *and Soldiers.*

Lew. My Lord Melun, let this be copied out,
And keep it safe for our remembrance:
Return the precedent to these lords again;
That, having our fair order written down,
Both they and we, perusing o'er these notes,
May know wherefore we took the sacrament
And keep our faiths firm and inviolable.
Sal. Upon our sides it never shall be broken.
And, noble Dauphin, albeit we swear
A voluntary zeal and an unurged faith
To your proceedings; yet believe me, prince,
I am not glad that such a sore of time

3. *precedent*] Johnson; *president* Ff.

78, 79. *Away, then, . . . prouder foe*] We can hardly agree with Johnson that the Bastard is here showing the white feather by meaning "Yet I so well know the faintness of our party, that I think it may easily happen that they shall encounter enemies who have more spirit than themselves." Quite the contrary meaning is more in keeping with the Bastard's character and with the continual appeal to English patriotism in the play—"Even now I am confident that our party could beat a stronger foe."

Scene II.

1. *this*] the compact with the English lords. As an actual document it is evidently the same as the "precedent," the original draft which was to be returned to the Englishmen, while "it" in line 2 must have meant the copy that Philip ordered to be made.

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Should seek a plaster by contemn'd revolt,
And heal the inveterate canker of one wound
By making many. O, it grieves my soul,
That I must draw this metal from my side
To be a widow-maker! O, and there
Where honourable rescue and defence
Cries out upon the name of Salisbury!
But such is the infection of the time,
That, for the health and physic of our right,
We cannot deal but with the very hand
Of stern injustice and confused wrong.
And is 't not pity, O my grieved friends,
That we, the sons and children of this isle,
Were born to see so sad an hour as this;
Wherein we step after a stranger, march
Upon her gentle bosom, and fill up
Her enemies' ranks,—I must withdraw and weep
Upon the spot of this enforced cause,—
To grace the gentry of a land remote,

16. *metal*] Rowe (ed. 2); *mettle* Ff. 27. *stranger, march*] Ff; *stranger march* Theobald; *stranger's march* Long MS.; *stranger monarch* Herr conj.

14. *And heal*] We may take the construction to be either "such a sore of time . . . (should) *heal*" or "(I am not glad to) *heal*."

17-19. *O, and there . . . Salisbury*] Two explanations of the meaning of these lines are offered. (i.) The English honourably engaged in fighting on their country's side would exclaim against Salisbury as a traitor. Compare *1 Henry IV.* IV. iii. 81: "Cries out upon abuses." (ii.) The English would call upon Salisbury to rescue and defend them, where "cry out upon" = cry upon. Compare *As You Like It*, IV. iii. 150: "And cried, in fainting, upon Rosalind." I incline to the second interpretation, because it has more connection with what goes before. "It grieves my soul to draw my sword in order to become a widow maker, and that among those whom I ought to rescue and protect."

27. *stranger, march*] Theobald and some others would omit the comma after "stranger," thus making it an adjective = foreign, and qualifying "march" = martial music.

30. *spot*] stain, dishonour. I must withdraw and weep over this dishonour into which I am forced.

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And follow unacquainted colours here?
What, here? O nation, that thou couldst remove!
That Neptune's arms, who clippeth thee about,
Would bear thee from the knowledge of thyself,
And grapple thee unto a pagan shore;
Where these two Christian armies might combine
The blood of malice in a vein of league,
And not to spend it so unneighbourly!

Lew. A noble temper dost thou show in this;
And great affections wrestling in thy bosom
Doth make an earthquake of nobility.
O, what a noble combat hast thou fought
Between compulsion and a brave respect!
Let me wipe off this honourable dew,
That silverly doth progress on thy cheeks:
My heart hath melted at a lady's tears,
Being an ordinary inundation;
But this effusion of such manly drops,
This shower, blown up by tempest of the soul,
Startles mine eyes, and makes me more amazed
Than had I seen the vaulty top of heaven
Figured quite o'er with burning meteors.

36. *grapple*] Pope; *cripple* Ff; *gripple* Steevens conj.; *couple* Gould conj. 43. *thou*] omitted in Ff 1, 2, 3.

34. *clippeth*] embraceth, as often in Shakespeare.

39. *to spend*] This insertion of the mark of the infinitive is common in the case of the second of two infinitives following an auxiliary verb.

42. *Doth*] Attracted into the singular by the influence of "bosom." Hanmer printed "*Do*," while Pope corrected "affections" in the previous line to "affection."

44. *Between . . . respect*] between the distaste for this course into which you are compelled by force of circumstances, and a consideration of the woes of your country which make you bravely take this course. Hanmer printed "compassion" for "compulsion," while Capell conjectured "compunction."

51. *amazed*] See IV. ii. 137 and IV. iii. 140 *supra*. Here the word more nearly means "astonished."

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Lift up thy brow, renowned Salisbury,
And with a great heart heave away this storm:
Commend these waters to those baby eyes
That never saw the giant world enraged;
Nor met with fortune other than at feasts,
Full of warm blood, of mirth, of gossiping.
Come, come; for thou shalt thrust thy hand as deep
Into the purse of rich prosperity
As Lewis himself: so, nobles, shall you all,
That knit your sinews to the strength of mine.
And even there, methinks, an angel spake:

Enter PANDULPH.

Look, where the holy legate comes apace,
To give us warrant from the hand of heaven,
And on our actions set the name of right
With holy breath.

Pand. Hail, noble prince of France!
The next is this, King John hath reconciled
Himself to Rome; his spirit is come in,

56. *waters*] F 1; *warres* F 2; *warrs* F 3; *wars* F 4. 59. *Full of warm*] Cambridge ed. (Heath conj.); *Full warm of* Ff.

64. *And even . . . spake*] The only satisfactory explanation of this line is that of the Cambridge Editors, who consider it a contemptuous aside of Lewis', with a play upon the word "angel," suggested by "purse" and "nobles." There is also a reference to the entrance of Pandulph. Even these explanations are not entirely satisfactory. The Folios place the stage-direction "Enter Pandulpho" after line 63. Hanmer read "speeds" for "spake"; Vaughan suggests "shapes," *i.e.* = shapes itself, appears; Herr "shakes." In the *Two Angry Women of Abingdon* the last part of scene vi. between Mistress Goursey and Coomes turns upon exactly the same pun upon the word "angel."

69. *next*] I can find no Shakespearian warrant for this peculiar use of "*next*." Did Shakespeare write "news," as he did in scores of similar situations?

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That so stood out against the holy church,
The great metropolis and see of Rome:
Therefore thy threatening colours now wind up;
And tame the savage spirit of wild war,
That, like a lion foster'd up at hand,
It may lie gently at the foot of peace,
And be no further harmful than in show.

Lew. Your grace shall pardon me, I will not back:
I am too high-born to be propertied,
To be a secondary at control,
Or useful serving-man and instrument
To any sovereign state throughout the world.
Your breath first kindled the dead coal of wars
Between this chastised kingdom and myself,
And brought in matter that should feed this fire;
And now 'tis far too huge to be blown out
With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to this land,
Yea, thrust this enterprise into my heart;
And come ye now to tell me John hath made
His peace with Rome? What is that peace to me?
I, by the honour of my marriage-bed,
After young Arthur, claim this land for mine;
And, now it is half-conquer'd, must I back
Because that John hath made his peace with Rome?

72. *see*] F 4; *Seu* Ff 1, 2, 3.

78, 80. *Your grace . . . control*] your grace must excuse me, but I will not draw back. I am too high-born to be made a tool of, etc.

79. *propertied*] Compare *Twelfth Night*, IV. ii. 99: "They have here *propertied* me."

89. *Acquainted . . . land*] acquainted me with my claim upon the land.

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Am I Rome's slave? What penny hath Rome borne,
What men provided, what munition sent,
To underprop this action? Is't not I
That undergo this charge? who else but I,
And such as to my claim are liable
Sweat in this business and maintain this war?
Have I not heard these islanders shout out
"Vive le roi!" as I have bank'd their towns?
Have I not here the best cards for the game,
To win this easy match play'd for a crown?
And shall I now give o'er the yielded set?
No, no, on my soul, it never shall be said.

Pand. You look but on the outside of this work.

Lew. Outside or inside, I will not return
Till my attempt so much be glorified
As to my ample hope was promised
Before I drew this gallant head of war,
And cull'd these fiery spirits from the world,
To outlook conquest and to win renown

108. *No, no,*] *No*, Pope.

101. *such . . . liable*] such as are willing to admit my claim. Compare II. i. 490, IV. ii. 226 *supra*.

104. "*Vive le roi!*"] Shakespeare gives this phrase four syllables, in the ultra-correct French manner—*Vi-ve le roi*.

104. *bank'd*] "formed on the analogy of 'coasted'" (Mr. Wright), and meaning "sailed along their banks." I know of no similar use in Elizabethan English; I am inclined to suspect the text, the more so because it does not seem likely that the French went to attack many towns by sailing up rivers, although the corresponding passage of the *Troublesome Raigne* refers to sailing up the Thames. Vaughan takes "bank'd" to mean "set up banks around." Gould conjectured "pass'd." We might suggest "hail'd."

107. *set*] A term generally applied to the winning number of games in any kind of match. Here, of course, cards are referred to. Cotgrave has "*Partie:* . . . a match, or set, at game." Compare *Titus Andronicus*, v. i. 100: "As sure a card as ever won a *set*."

111. *glorified*] Compare IV. iii. 71 *supra*.

115. *To outlook conquest*] to defy conquest.

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Even in the jaws of danger and of death.

[*Trumpet sounds.*

What lusty trumpet thus doth summon us?

Enter the BASTARD, *attended.*

Bast. According to the fair-play of the world,
Let me have audience; I am sent to speak,
My holy lord of Milan, from the king:
I come to learn how you have dealt for him;
And, as you answer, I do know the scope
And warrant limited unto my tongue.

Pand. The Dauphin is too wilful-opposite,
And will not temporize with my entreaties;
He flatly says he'll not lay down his arms.

Bast. By all the blood that ever fury breathed,
The youth says well. Now hear our English king;
For thus his royalty doth speak in me.
He is prepared, and reason too he should:
This apish and unmannerly approach,
This harness'd masque and unadvised revel,
This unhair'd sauciness and boyish troops,

124. *wilful-opposite*] Theobald; *wilful opposite* F 1; *wilfull opposite* Ff 2, 3; *wilful, opposite* F 4. 125. *entreaties;*] *entreates.* S. Walker conj.

119-121. *speak, . . . king: I come*] I have here altered the generally accepted punctuation, keeping it nearer the Folios, which have "*speak: . . . king I come,*". Theobald reads "*speak, . . . King: I come,*". There is no need of compunction in altering the stopping of the Folios, and Theobald's comma after "*come,*" which is the only difference between his reading and mine, seems to me unnecessary.

133. *unhair'd*] Theobald's emendation of "un-heard" of F 1, "unheard" of Ff 2-4. As Mr. Wright points out, this is supported by the spelling of "haires" as "heares" in the *Faerie Queene*, II. ix. 13. The meaning "unbearded" (Keightley conjectured "unbeard") is obvious when taken in connection with "boyish troops." For "unhair'd . . . and" the Collier MS. reads "unheard . . . of." Collier's second edition gives "unhair'd . . . of"; while Vaughan conjectures "unfear'd . . . in."

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The king doth smile at; and is well prepared
To whip this dwarfish war, these pigmy arms,
From out the circle of his territories.
That hand which had the strength, even at your door,
To cudgel you and make you take the hatch,
To dive like buckets in concealed wells,
To crouch in litter of your stable planks,
To lie like pawns lock'd up in chests and trunks,
To hug with swine, to seek sweet safety out
In vaults and prisons, and to thrill and shake
Even at the crying of your nation's crow,
Thinking his voice an armed Englishman;
Shall that victorious hand be feebled here,
That in your chambers gave you chastisement?
No: know the gallant monarch is in arms
And like an eagle o'er his aery towers,
To souse annoyance that comes near his nest.

145. *his*] Rowe; *this* Ff. 148. *No: know*] *No, no*, Lettsom conj. 149. *towers*] *tower* F 4. 150. *souse*] F 4; *sowsse* Ff 1, 2, 3.

135. *these pigmy arms*] Rowe's reading. The Folios have *this pigmy Armes*, defended by Mr. Moore-Smith, who treats "pigmy arms" as singular. Vaughan suggests "this pigmy swarm."

138. *take the hatch*] leap over the lower half of the door without waiting to open it. Compare *King Lear*, III. vi. 76: "Dogs leap the *hatch* and all are fled"; and see I. i. 171 *supra*.

141. *pawns*] things that are lying in pawn.

144. *your nation's crow*] The obvious reference is to the cock (*gallus*); there is a contemptuous side reference and play upon words in calling it a crow, and there may be, as Dr. Nicholson pointed out in *Notes and Queries* (Series iii. No. xi. p. 251), a reference to the flight of ravens which was said to have struck terror into the French before the battle of Poitiers. There are many needless emendations of the passage.

149. *And like an eagle*, etc.] soars high above his young ones to swoop down upon anything that comes near to annoy his nest. "Aery" really means nest, but Shakespeare uses it for the young brood. Compare *Richard III.* I. iii. 270: "Your aery buildeth in our aery's nest." "To tower" is to soar into a position for striking. Compare *Lucrece*, 506:—

"Which, like a falcon towering in the skies,
Coucheth the fowl below."

150. *souse*] to swoop down upon; like "towering," another term from

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And you degenerate, you ingrate revolts,
You bloody Neroes, ripping up the womb
Of your dear mother England, blush for shame;
For your own ladies and pale-visaged maids
Like Amazons come tripping after drums,
Their thimbles into armed gauntlets change,
Their needles to lances, and their gentle hearts
To fierce and bloody inclination.

Lew. There end thy brave, and turn thy face in peace;
We grant thou canst outscold us: fare thee well;
We hold our time too precious to be spent
With such a brabbler.

Pand. Give me leave to speak.

Bast. No, I will speak.

Lew. We will attend to neither.
Strike up the drums; and let the tongue of war
Plead for our interest and our being here.

Bast. Indeed, your drums, being beaten, will cry out;
And so shall you, being beaten: do but start

156. *change*] *chang'd* Dyce (Lettsom conj. and Collier MS.).

falconry. Compare Ford's *Fancies Chaste and Noble*, iii. 2: "And (I) therefore mean to give the *sowse* whenever I find the game on wing."

152, 153. *You bloody Neroes*, etc.] Nothing was too awful to be believed of Nero. This special piece of atrocity is to be found in full in Higden's *Polychronicon* (Rolls Series, iv. 395); it is also referred to in the *Troublesome Raigne*, p. 34, line 389, and again by Shakespeare in *Hamlet*, III. ii. 412.

154. *maids*] daughters.

157. *Their needles*] Pope omitted "Their"; Folios 1 and 2 read "needl's," evidently indicating the pronunciation; Folios 3 and 4 read "needles." Steevens (1778) gives the old form, "neelds."

159. *brave*] thy braving of us, bravado. So *Taming of the Shrew*, III. i. 15: "Sirrah, I will not bear these *braves* of thine."

162. *brabbler*] prater, babbler (Rowe read "babler"). So *Troilus and Cressida*, v. i. 99: "He will spend his mouth and promise, like *Brabbler* the hound." Cotgrave has "*Breteleur*: a brabler, chider, brawler or wrangler: a litigious or vain talker." Cotgrave's gloss shows clearly that Shakespeare had chosen *the* word,—a word, however, quite common in Elizabethan English.

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An echo with the clamour of thy drum,
And even at hand a drum is ready braced
That shall reverberate all as loud as thine;
Sound but another, and another shall
As loud as thine rattle the welkin's ear
And mock the deep-mouth'd thunder: for at hand,
Not trusting to this halting legate here,
Whom he hath used rather for sport than need,
Is warlike John; and in his forehead sits
A bare-ribb'd death, whose office is this day
To feast upon whole thousands of the French.

Lew. Strike up your drums, to find this danger out.

Bast. And thou shalt find it, Dauphin, do not doubt.

[*Exeunt.*

SCENE III.—*The field of battle.*

Alarums. Enter KING JOHN *and* HUBERT.

K. John. How goes the day with us? O, tell me, Hubert.

Hub. Badly, I fear. How fares your majesty?

K. John. This fever, that hath troubled me so long,
Lies heavy on me; O, my heart is sick!

Enter a Messenger.

Mess. My lord, your valiant kinsman, Faulconbridge,
Desires your majesty to leave the field
And send him word by me which way you go.

170. *all as*] Pope; *all, as* Ff.

169. *ready braced*] ready tightened up for playing. The leathern sliding loops which are used for tightening the membranes of military or side-drums are called "braces."

173. *deep-mouth'd*] deep-voiced. Compare *1 Henry VI.* II. iv. 12: "Between two dogs which hath the *deeper mouth*."

177. *A bare-ribb'd death*] Compare this image with that used by the Bastard in II. i. 352.

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K. John. Tell him, toward Swinstead, to the abbey there.

Mess. Be of good comfort; for the great supply
That was expected by the Dauphin here,
Are wrack'd three nights ago on Goodwin Sands.
This news was brought to Richard but even now:
The French fight coldly, and retire themselves.

K. John. Ay me! this tyrant fever burns me up,
And will not let me welcome this good news.
Set on toward Swinstead: to my litter straight;
Weakness possesseth me, and I am faint. [*Exeunt.*

SCENE IV.—*Another part of the field.*

Enter SALISBURY, PEMBROKE, *and* BIGOT.

Sal. I did not think the king so stored with friends.

Pem. Up once again; put spirit in the French:
If they miscarry, we miscarry too.

Sal. That misbegotten devil, Faulconbridge,
In spite of spite, alone upholds the day.

Pem. They say King John sore sick hath left the field.

14. *Ay me*] *Aye me* Ff; *Ah me* Pope.

Scene IV.

2, 3. *French: . . . miscarry,*] Rowe; *French, . . . miscarry,* Ff 3, 4; *French, . . . miscarry;* Ff 1, 2.

11. *Are*] Capell printed *Was* and Lettsom supposes a lost line; but "*supply*" here is treated as plural, as again in v. v. 12 *infra*.

Scene IV.

5. *In spite of spite*] against all odds. Compare *3 Henry VI.* II. iii. 5: "And *spite of spite* needs must I rest awhile."

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Enter MELUN, *wounded.*

Mel. Lead me to the revolts of England here.
Sal. When we were happy we had other names.
Pem. It is the Count Melun.
Sal. Wounded to death.
Mel. Fly, noble English, you are bought and sold;
Unthread the rude eye of rebellion
And welcome home again discarded faith.
Seek out King John and fall before his feet;
For if the French be lords of this loud day,
He means to recompense the pains you take
By cutting off your heads: thus hath he sworn
And I with him, and many moe with me,
Upon the altar at Saint Edmundsbury;
Even on that altar where we swore to you
Dear amity and everlasting love.
Sal. May this be possible? may this be true?
Mel. Have I not hideous death within my view,
Retaining but a quantity of life,

7. *revolts*] the revolted nobles, as in v. ii. 151 *supra*.

11. *Unthread . . . rebellion*] Mr. Wright has conclusively proved in the Clarendon Press edition that the long series of emendations succeeding Theobald's rejection of the Folios' reading as too homely are quite unnecessary. Compare *Richard II.* v. v. 17:—

"It is as hard to come as for a camel
To *thread* the postern of a small needle's eye";

and *Coriolanus*, III. i. 124: "They would not *thread* the gates."

14, 15. *For if the French*, etc.] "He" comes in too abruptly, but its correctness is proved by the next lines. We must therefore suspect line 14. Mr. Wright suggests that "French" is singular, as in *Henry V.* IV. iv. 80: "The *French* might have a good prey of us if he knew it." This necessitates reading "lord" for "lords," and, unless we accept the conjecture made independently by Sidney Walker and Keightley that a line has been lost between 14 and 15, it seems the only way out of the difficulty.

17. *moe*] Anglo-Saxon *má*. This form often occurs in place of "more."

23. *quantity*] small portion. So *Taming of the Shrew*, IV. iii. 112: "Thou rag, thou *quantity*, thou remnant."

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Which bleeds away, even as a form of wax
Resolveth from his figure 'gainst the fire?
What in the world should make me now deceive,
Since I must lose the use of all deceit?
Why should I then be false, since it is true
That I must die here and live hence by truth?
I say again, if Lewis do win the day,
He is forsworn if e'er those eyes of yours
Behold another day break in the east:
But even this night, whose black contagious breath
Already smokes about the burning crest
Of the old, feeble and day-wearied sun,
Even this ill night, your breathing shall expire,
Paying the fine of rated treachery
Even with a treacherous fine of all your lives,
If Lewis by your assistance win the day.
Commend me to one Hubert with your king:
The love of him, and this respect besides,
For that my grandsire was an Englishman,
Awakes my conscience to confess all this.
In lieu whereof, I pray you, bear me hence
From forth the noise and rumour of the field,

30. *do*] omitted by Pope. 31. *forsworn*] I omit the comma of the Folios. 42. (*For . . . Englishman.*)] Ff.

24, 25. *even as a form of wax*, etc.] It seems to have been a common practice to place waxen images of enemies before a fire in the belief that as the wax melted the person represented wasted away. Hence the simile, although not directly referring to the above practice, would be more familiar to an Elizabethan audience than to us.

25. *Resolveth*] almost = dissolveth.

34. *crest*] The anonymous suggestion of "cresset" is most tempting.

37. *rated*] properly appreciated or recompensed.

37, 38. *fine . . . fine*] A play upon the meanings of "penalty" and "end." Compare *Hamlet*, v. i. 115: "Is this the *fine* of his *fines*?"

41. *respect*] consideration. Compare III. i. 318 *supra*.

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Where I may think the remnant of my thoughts
In peace, and part this body and my soul
With contemplation and devout desires.
Sal. We do believe thee; and beshrew my soul
But I do love the favour and the form
Of this most fair occasion, by the which
We will untread the steps of damned flight,
And like a bated and retired flood,
Leaving our rankness and irregular course,
Stoop low within those bounds we have o'erlook'd,
And calmly run on in obedience
Even to our ocean, to our great King John.
My arm shall give thee help to bear thee hence;
For I do see the cruel pangs of death
Right in thine eye. Away, my friends! New flight;
And happy newness, that intends old right.

[*Exeunt, leading off Melun.*

53. *retired*] *retiring* Hanmer.

49. *beshrew*] "a mild form of imprecation" (Dyce-Littledale). So *Twelfth Night*, IV. i. 62: "*Beshrew* his soul for me"; and see v. v. 14 *infra*.

54. *rankness*] Capell conjectures "bankless"; but "*rankness*" in the sense of immoderate growth or pressing beyond bounds is supported by many passages in the other plays, and this special use is found in *Venus and Adonis*, 71: "Rain added to a river that is *rank*." Compare also E.E. Psalter (1300): "He turned into blood the stremes *ranke*."

55. *we have o'erlook'd*] Compare *Hamlet*, IV. v. 99: "The ocean, overpeering of his list."

60. *Right in thine eye*] Vaughan, withdrawing his conjecture of "Brighten thine eye," would retain the reading of the Folios, and so would Schmidt. Still it has perhaps a sufficiently suspicious look to justify the various emendations and suggestions—"Right in thine eyes," Pope; "Pight in thine eyes," Hanmer; "Pight in thine eye," Warburton; "Fight in thine eye," Capell; "Bright in thine eye," Collier, ed. 2 (Collier MS.); "Fright in thine eye," Anon. (*ap.* Collier conj.); "Riot in thine eye," Brae (conj.); "Writhing thine eye," Elze (conj. *Athen.* 1867); "Light on thine eye," Moberly(conj.).

59. *pangs*] *fangs* Heath.

60. *New flight*] Pope, in defiance of the final couplet, read "And fly!" and omitted the next line.

61. *And happy newness . . . right*] happy be the new course which we take to establish the right we had forsaken.

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SCENE V.—*The French camp.*

Enter LEWIS *and his train.*

Lew. The sun of heaven methought was loath to set,
But stay'd and made the western welkin blush,
When English measure backward their own ground
In faint retire. O, bravely came we off,
When with a volley of our needless shot,
After such bloody toil, we bid good-night;
And wound our tottering colours clearly up,
Last in the field, and almost lords of it!

Enter a Messenger.

Mess. Where is my prince, the Dauphin?
Lew. Here: what news?
Mess. The Count Melun is slain; the English lords

3. *When English measure*] Pope read "th' English measur'd." But the sudden change of tense is not without warrant elsewhere. Mr. Wright quotes *The Winter's Tale*, v. ii. 83: "She lifted the princess from the earth, and so locks her in embracing as if she would pin her to her heart." We might conceivably understand some such elliptical construction as "When the English (should so forget themselves as to) measure," etc.

4. *retire*] Compare II. i. 253, 326 *supra*.

5. *a volley of our needless shot*] = a needless volley of our shot. For this transference of adj. compare "bleeding ground," II. i. 304 *supra*.

7. *tottering*] The Folios have "tott'ring," Pope "tatter'd," Malone "tattering," Collier MS. "totter'd." Mr. Wright explains it as flying in tatters. It is quite certain that "tatter" was often spelt "totter" in Shakespeare's time. Fleay also points out that "totter" was used for swinging in the air—*e.g. Spanish Tragedy*, III. xii. 152: "behold a man hanging and *tottering*, and *tottering* as you know the wind will wave a man." "Tottering" here may mean waving in the breeze.

7. *clearly*] Capell conjectured "chearly," the Collier MS. "closely," an utterly un-Shakespearian use of the word. The Cambridge Editors suggest "cleanly," as "equivalent to 'neatly'" and "antithetical to 'tottering' or 'tattering.'" "Clean" or "cleanly" in the sense of "completely" is an English idiom traceable as far back as Alfred the Great—"Swae claene hio was ofpeallenu," so completely had it fallen away (Preface to Alfred's version of the *Cura Pastoralis*).

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By his persuasion are again fall'n off,
And your supply, which you have wish'd so long,
Are cast away and sunk on Goodwin Sands.

Lew. Ah, foul shrewd news! beshrew thy very heart!
I did not think to be so sad to-night
As this hath made me. Who was he that said
King John did fly an hour or two before
The stumbling night did part our weary powers?

Mess. Whoever spoke it, it is true, my lord.

Lew. Well; keep good quarter and good care to-night:
The day shall not be up so soon as I,
To try the fair adventure of to-morrow. [*Exeunt.*

SCENE VI.—*An open place in the néighbourhood of Swinstead Abbey.*

Enter the BASTARD *and* HUBERT, *severally.*

Hub. Who's there? speak, ho! speak quickly, or I shoot.

Bast. A friend. What art thou?

Hub. Of the part of England.

11. *again*] F 1; *at length* Ff 2, 3, 4.

12. *supply*] taken as plural. Compare v. iii. 9-11 *supra*. Capell read "*supplies*" for the same reason as he printed "was" in v. iii. 11.

14. *shrewd*] originally meant "cursed" = Mid. Eng. *schrewed*, p. part. of *schrēawen*, to curse. The play upon the words "*shrewd*" and "beshrew" is now evident. For "beshrew" compare line 49 in the last scene; for the Elizabethan meaning, compare Cotgrave, "*Mal:* ill, bad, naughtie, lewd, . . . harmefull, shrewd."

20. *keep good quarter*] Keep careful watch, see that the sentries are properly posted. Scene iii. in Act IV. of *Antony and Cleopatra* explains this phrase, and in line 22, "Follow the noise so far as we have *quarter*," evidently means "Follow the noise to the limit of the post we have to guard."

Scene VI.

2-6. *A friend . . . Hubert, I think*] Few critics have been content with the arrangement of these lines, Hubert's expostulation (lines 4, 5) "why . . . mine?" being meaningless. Vaughan's suggestion is

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Bast. Whither dost thou go?
Hub. What's that to thee? why may not I demand
Of thine affairs, as well as thou of mine?
Bast. Hubert, I think.
Hub. Thou hast a perfect thought:
I will upon all hazards well believe
Thou art my friend, that know'st my tongue so well.
Who art thou?
Bast. Who thou wilt: and if thou please,
Thou mayst befriend me so much as to think
I come one way of the Plantagenets.
Hub. Unkind remembrance! thou and eyeless night
Have done me shame: brave soldier, pardon me,
That any accent breaking from thy tongue
Should 'scape the true acquaintance of mine ear.
Bast. Come, come; sans compliment, what news abroad?

3-6. *Whither . . . thought*] Arranged by Capell; six lines in Ff ending *go? . . . thee? . . . affaires. . . . mine? . . . thinke . . . thought;*

perhaps the most ingenious and most plausible: "*Hub.* Of the part of England. Whither dost thou go? *Bast.* What is that to thee? *Hub.* What's that to thee.—Why may," etc. This different apportioning of the speeches and insertion of the repeated half line, at once straightens out the sense and corrects the metre. Watkiss Lloyd distributes the speeches as follows: "*Bast.* A friend. *Hub.* What art thou? *Bast.* Of the part of England. Whither dost thou go? *Hub.* What is that to thee? *Bast.* Why . . . mine? Hubert, I think." This suggestion would be convincing were it not for "Hubert, I think" being tacked on unnaturally to the Bastard's speech.

6. *Thou . . . thought*] You have guessed exactly right. So *2 Henry V.* III. i. 88: "King Richard might create a perfect guess."

11. *one way*] by one line of descent.

12. *Unkind remembrance*] *i.e.* really "unkind want of remembrance." Hubert reproaches his memory for failing him.

12. *eyeless*] The Folios read "endless" (with variations of spelling), for which Theobald reads "eyeless," a reading suggested by Warburton. Daniel conjectured "cand'less"—a hideous word. Is there a reminiscence on anyone's part (Shakespeare, copyist, or printer) of the "endless night" of Gaunt's speech in *Richard II.* I. iii. 22?

16. *sans*] Shakespeare was very fond of this French form of "without." It is also used by the anonymous writer of the *Troublesome Raigne.*

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Hub. Why, here walk I in the black brow of night,
To find you out.
Bast. Brief, then; and what's the news?
Hub. O, my sweet sir, news fitting to the night,
Black, fearful, comfortless and horrible.
Bast. Show me the very wound of this ill news:
I am no woman, I'll not swoon at it.
Hub. The king, I fear, is poison'd by a monk:
I left him almost speechless; and broke out
To acquaint you with this evil, that you might
The better arm you to the sudden time,
Than if you had at leisure known of this.
Bast. How did he take it? who did taste to him?
Hub. A monk, I tell you; a resolved villain,
Whose bowels suddenly burst out: the king
Yet speaks and peradventure may recover.
Bast. Who didst thou leave to tend his majesty?
Hub. Why, know you not? the lords are all come back,
And brought Prince Henry in their company;
At whose request the king hath pardon'd them,
And they are all about his majesty.
Bast. Withhold thine indignation, mighty heaven,
And tempt us not to bear above our power!

22. *swoon*] F 4; *swound* Ff 1, 2, 3.

24-27. *and broke out . . . known of this*] I made my escape (from the Abbey) to tell you this evil news that you might prepare yourself better for the emergency than you could have done had you heard in a more leisurely manner.

28. *who did taste to him*] It was the duty of a "taster" to eat part of every dish set before the king with the object of detecting poison. The monk had willingly sacrificed his life in performing this duty, thus making sure of the death of the king.

32. *Who*] Hanmer corrects to *Whom*. So *Henry V.* IV. vii. 154: "*Who* servest thou under?" This form for the accusative of the interrogative is not infrequent in lax English.

33. *not?*] Ff; *not*, Malone conj.

38. *And tempt . . . power*] do not try us beyond our power.

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I'll tell thee, Hubert, half my power this night,
Passing these flats, are taken by the tide;
These Lincoln Washes have devoured them;
Myself, well mounted, hardly have escaped.
Away before: conduct me to the king;
I doubt he will be dead or ere I come. [*Exeunt.*

SCENE VII.—*The orchard at Swinstead Abbey.*

Enter PRINCE HENRY, SALISBURY, *and* BIGOT.

P. Hen. It is too late: the life of all his blood
Is touch'd corruptibly, and his pure brain,
Which some suppose the soul's frail dwelling-house,
Doth by the idle comments that it makes
Foretell the ending of mortality.

Enter PEMBROKE.

Pem. His highness yet doth speak, and holds belief
That, being brought into the open air,
It would allay the burning quality
Of that fell poison which assaileth him.

P. Hen. Let him be brought into the orchard here.
Doth he still rage? [*Exit Bigot.*

40. *are*] Compare this use of "power" as plural with that of "supply" in the same way in v. iii. 9-11 and v. v. 12 *supra*.

43. *Away before*] lead the way on.

Scene VII.

2. *corruptibly*] Capell read "corruptedly"; Rann conjectured "corruptively." Mr. Wright points out that Shakespeare uses adjectives in *-ible* actively—*e.g. Henry V.* III. iii. 50, where "defensible" in "For we no longer are defensible" means capable of making defence; therefore we must take the meaning of "corruptibly" as "so as to cause it to corrupt."

2. *pure*] We must understand "pure" as "naturally," "usually," or "otherwise clear." Grant White read "poor"; Vaughan suggests "hurt," but thinks "pure" quite possible; Herr conjectures "sore."

11. *rage*] rave deliriously.

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Pem. He is more patient
Than when you left him; even now he sung.
P. Hen. O vanity of sickness! fierce extremes
In their continuance will not feel themselves.
Death, having prey'd upon the outward parts,
Leaves them invisible, and his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange fantasies,
Which, in their throng and press to that last hold,
Confound themselves. 'Tis strange that death should sing.
I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death,
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.
Sal. Be of good comfort, prince; for you are born
To set a form upon that indigest
Which he hath left so shapeless and so rude.

16. *his*] F 1; *hir* Ff 2, 4; *her* F 3. 17. *mind*] Rowe (ed. 2); *winde* F 1; *wind* Ff 2, 3, 4. 21. *cygnet*] Rowe (ed. 2); *Symet* Ff. 24. *to*] F 1; omitted in Ff 2, 3, 4.

16. *invisible*] If we take this to refer to Death, the passage yields a good meaning—"Death, after preying upon the outward parts, leaves them without being seen and lays siege to the mind." There is a large number of unsatisfactory readings and conjectures. Fleay reads "leaves them, invisible; and his siege"; this throws up the necessary meaning by the punctuation and seems quite worth adopting.

20. *Confound themselves*] "nonplus" themselves. Compare "*confound* their skill in covetousness," IV. ii. 29 *supra*.

21, 22. *I am the cygnet . . . death*] It was a popular belief that the swa "fluted a wild carol ere her death." So *The Merchant of Venice*, III. ii. 44: "He makes a swan-like end, fading in music."

26. *indigest*] chaotic confusion. This appears to be a reminiscence of Ovid's "*rudis indigestaque moles*." So *3 Henry VI.* v. vi. 51: "An *indigested* and deformed lump."

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Enter Attendants, and BIGOT, *carrying* KING JOHN *in a chair.*

K. John. Ay, marry, now my soul hath elbow-room;
It would not out at windows nor at doors.
There is so hot a summer in my bosom,
That all my bowels crumble up to dust:
I am a scribbled form, drawn with a pen
Upon a parchment, and against this fire
Do I shrink up.
P. Hen. How fares your majesty?
K. John. Poison'd,—ill fare—dead, forsook, cast off:
And none of you will bid the winter come
To thrust his icy fingers in my maw,
Nor let my kingdom's rivers take their course
Through my burn'd bosom, nor entreat the north
To make his bleak winds kiss my parched lips
And comfort me with cold. I do not ask you much,
I beg cold comfort; and you are so strait,
And so ingrateful, you deny me that.
P. Hen. O that there were some virtue in my tears,
That might relieve you!
K. John. The salt in them is hot.
Within me is a hell; and there the poison

33, 34. *Upon . . . up*] one line in Ff. 35. *ill fare*] *ill fair* F 4. 43. *ingrateful*] *ungrateful* F 4. 45. *in them*] F 1; *of them* Ff 2, 3, 4.

35. *ill fare*] I fare ill, poisoned by ill fare. Mr. Worrall points out kindred "clenches" in *Hamlet*, III. ii. 97, 98, and *Edward III.* IV. vi. 53, 54.

37. *maw*] stomach, generally of animals. *A.S. maga.*

42. *cold comfort*] As Mr. Wright points out, this death-bed trifling with words has a parallel in the death scene of Gaunt in *Richard II.*

42. *strait*] niggardly, mean. We have a somewhat similar use in *Timon of Athens*, I. i. 96: "His means most short, his creditors most *strait.*" The Folios have "straight," which was corrected by Pope.

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Is as a fiend confined to tyrannise
On unreprievable condemned blood.

Enter the BASTARD.

Bast. O, I am scalded with my violent motion,
And spleen of speed to see your majesty!
K. John. O cousin, thou art come to set mine eye:
The tackle of my heart is crack'd and burn'd,
And all the shrouds wherewith my life should sail
Are turned to one thread, one little hair:
My heart hath one poor string to stay it by,
Which holds but till thy news be uttered;
And then all this thou seest is but a clod
And module of confounded royalty.
Bast. The Dauphin is preparing hitherward,
Where heaven He knows how we shall answer him;
For in a night the best part of my power,
As I upon advantage did remove,
Were in the Washes all unwarily
Devoured by the unexpected flood. [*The King dies.*
Sal. You breathe these dead news in as dead an ear.
My liege! my lord! but now a king, now thus.

51. *art*] *are* F 4.

48. *On . . . blood*] on blood condemned beyond reprieve, *i.e.* John felt that his death was certain.

50. *spleen of speed*] See II. i. 448 *supra*.

51. *to set mine eye*] to close my eyes after death.

55. *to stay it by*] Keeping up the nautical metaphor, referring to the stay of a mast.

58. *module*] = model, pattern, mould, form. Cotgrave has "*Module:* a model or module." Compare *All's Well that Ends Well*, IV. iii. 114: "Bring forth this counterfeit *module*." Hanmer printed "model."

58. *confounded*] worsted, destroyed. Compare IV. ii. 29 and V. vii. 20 *supra*.

60. *heaven He knows*] The "he" is a common pleonasm. For heaven = God = He. Compare III. i. 155 *supra*.

62. *upon advantage*] seeing a favourable opportunity.

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P. Hen. Even so must I run on, and even so stop.
What surety of the world, what hope, what stay,
When this was now a king, and now is clay?
Bast. Art thou gone so? I do but stay behind
To do the office for thee of revenge,
And then my soul shall wait on thee to heaven,
As it on earth hath been thy servant still.
Now, now, you stars that move in your right spheres,
Where be your powers? show now your mended faiths,
And instantly return with me again,
To push destruction and perpetual shame
Out of the weak door of our fainting land.
Straight let us seek, or straight we shall be sought;
The Dauphin rages at our very heels.
Sal. It seems you know not, then, so much as we:
The Cardinal Pandulph is within at rest,
Who half an hour since came from the Dauphin,
And brings from him such offers of our peace
As we with honour and respect may take,
With purpose presently to leave this war.
Bast. He will the rather do it when he sees
Ourselves well sinewed to our defence.

74. *right*] *bright* Pope. 84. *our*] *fair* Roderick conj.

75. *Where be . . . mended faiths*] I cannot agree with Mr. Wright's note upon "mended"—"John's fortune had broken faith with him"—implying that the Bastard was really addressing the stars. It seems to me quite evident that "Plantagenet" is talking to the nobles—"stars that *now* move in your right spheres (which you had left awhile) where are your men? Show your returned allegiance by marching with me upon the foe at once." Pope also misunderstood the passage, or he could never have read "bright" for "right."

86. *presently*] immediately.

88. *sinewed*] The Folios have "sinew'd," which makes the line defective, leading to Rowe's reading of "sinewed" in the text, and the suggestion of the Collier MS., "sinew'd to our own."

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Sal. Nay, it is in a manner done already;
For many carriages he hath dispatch'd
To the sea-side, and put his cause and quarrel
To the disposing of the cardinal:
With whom yourself, myself and other lords,
If you think meet, this afternoon will post
To consummate this business happily.
Bast. Let it be so: and you, my noble prince,
With other princes that may best be spared,
Shall wait upon your father's funeral.
P. Hen. At Worcester must his body be interr'd;
For so he will'd it.
Bast. Thither shall it then:
And happily may your sweet self put on
The lineal state and glory of the land!
To whom, with all submission, on my knee
I do bequeath my faithful services
And true subjection everlastingly.
Sal. And the like tender of our love we make,
To rest without a spot for evermore.
P. Hen. I have a kind soul that would give you thanks
And knows not how to do it but with tears.

89. *it is*] Pope; *'tis* Ff. 99. *Worcester*] Ff 3, 4; *Worster* Ff 1, 2.

97. *princes*] Sidney Walker suspects "princes," believing it to be a printer's error, owing to his eye catching the "prince" of the previous line. Mr. Wright points out that "princes" is used of the nobles in line 115, and that a preferable change would be "prince" into "king" in line 96.

99, 100. *At Worcester . . . will'd it*] According to Roger of Wendover the dying king said "To God and St. Wulstan I commend my body and soul." St. Wulstan was Bishop of Worcester, 1062 to 1095-6 (Mr. Wright).

108. *give you thanks*] The Folios read "give thanks"; the reading in the text is Rowe's. The Cambridge Editors conjecture "fain give thanks"—a far finer reading.

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Bast. O, let us pay the time but needful woe,
Since it hath been beforehand with our griefs.
This England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms,
And we shall shock them. Nought shall make us rue,
If England to itself do rest but true. [*Exeunt.*

110. *time but*] Rowe; *time: but* Ff.

110. *let us pay . . . woe*] let us not give way to needless grief.

115. *princes*] "princes" evidently refers to the nobles returning to their allegiance. The Cambridge edition prints Mr. Lloyd's suggestion that the line is spurious— "A compliment to Steenie and Baby Charles, who came back from Madrid in the year that the first edition of King John was published, and thrust in by the editors, or perhaps by the actors, in place of a line of similar purport, but less applicable."

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APPENDIX

King John, Act III. sc. i. l. 242: "Play fast and loose . . ." Various differing accounts of the "cheating game" known as "fast and loose" have been given. In the *New English Dictionary* we find Halliwell (1847) quoted: "a cheating game played with a stick and a belt or string so arranged that a spectator would think that he could make the latter fast by placing a stick through its intricate folds, whereas the operator could detach it at once."

Reginald Scot in his *Discoverie of Witchcraft* (1584) (Nicholson's Reprint, p. 276) describes two sleight-of-hand tricks which differ entirely from that described by Halliwell. They consist in making the looker-on believe that a knot in a handkerchief in the one case, and a bead on a string in the other, are "fast" when they are really "loose."

Sir John Hawkins (quoted in Phin's *Shakespeare Cyclopædia*, p. 112) speaks of the game as follows: "A leathern belt was made up into a number of intricate folds and placed edgewise upon a table. One of the folds was made to resemble the middle of the girdle, so that whoever could thrust a skewer into it would think he held it fast to the table; whereas when he had so done, the person with whom he plays may take hold of both ends, and draw it away." This is also quoted in the

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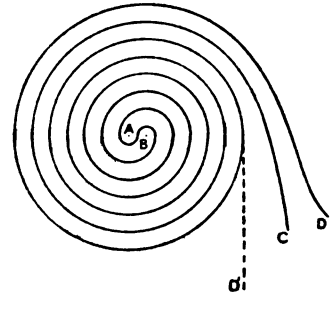
Dyce-Littledale Glossary *sub voce*, with the addition, "This trick is now known to the common people by the name of pricking at the belt or girdle, and perhaps was practised by gypsies in the time of Shakespeare."

This evidently is the kind of game alluded to in Drayton's *Mooncalf* :—

> He like a gypsy oftentimes would go,
> All kinds of gibberish he hath learned to know :
> And with a stick, a short string, and a noose
> Would show the people tricks at fast and loose.

This game is still played at country fairs and on race-courses, and the trick is worked as follows :—

A doubled belt is wound up upon itself with the middle, *i.e.* the doubled end, in the centre. It is then laid edgewise on a flat surface and the gull is asked to



thrust a skewer or a knife through the central fold. This in the diagram is obviously A. If now the holder of the belt slips the end D round into the position D 1, and then pulls at C and D together, B becomes the central fold and the skewer or knife does not hold the belt "fast" as the gull expects. If the gull next time

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chooses B as the central fold, C and D are of course pulled off at once together. Hence the belt can be made "fast" or "loose" at the will of the player of the game.

This trick was evidently well known in Elizabethan times, for we find many mentions of it, *e.g.* *Antony and Cleopatra*, IV. x. 41, 42: "Like a right gipsy, hath, at fast and loose, Beguil'd me"; and the first part of *Promos and Cassandra*, ii. 5: "At fast and loose, my gyptian, I mean to have a cast."

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